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British & European Fine Art

including Portrait Miniatures

London 20th March 2018

SPECIALISTS

Suzanne Zack

Head of Department
suzanne@chiswickauctions.co.uk

Rohan McCulloch

Specialist
rohan@chiswickauctions.co.uk

Jan Leman

Specialist
jan@chiswickauctions.co.uk

Julian Laurence Samuels

Department Coordinator
julian.samuels@chiswickauctions.co.uk

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British & European Fine Art

including Portrait Miniatures

Tuesday 20th March 2018, 11.00

VIEWING AT SOUTH KENSINGTON

selected highlights only

Thursday	8 March	10.00 - 19.00
Friday	9 March	10.00 - 18.00
Saturday	10 March	10.00 - 18.00
Sunday	11 March	11.00 - 17.00
Monday	12 March	11.00 - 18.00
Tuesday	13 March	11.00 - 18.00
Wednesday	14 March	11.00 - 18.00

VIEWING AT CHISWICK

full sale

Friday	16 March	10.00 - 18.00
Saturday	17 March	11.00 - 17.00
Sunday	18 March	11.00 - 17.00
Monday	19 March	10.00 - 18.00
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GENERAL ENQUIRIES
+44(0)20 8992 4442
info@chiswickauctions.co.uk
chiswickauctions.co.uk

1 Colville Road, London W3 8BL
127 Fulham Road, London SW3 6RT

PHOTOGRAPHERS
Steven McCauley
Jordan Salzmann
Darrell Russell
Monika Olek

Front cover: Lot 202
Back cover: Lot 236

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Portrait Miniatures

1
DUTCH SCHOOL (c.1620)
Portrait miniature of a Lady, wearing black dress embroidered with gold thread and pearls over a white chemise and a large white ruff, a pearl earring, her auburn hair upswept and adorned with flowers
Dated 1620
Watercolour on vellum
Pear wood frame
Oval, 65mm high
£500-700

2
FLEMISH SCHOOL (c.1615)
Portrait miniature of a Noble Woman, wearing an ochre coloured dress with white embroidery and a white lace ruff, a pearl earring and pearls decorating her tightly curled upswept auburn hair
Oil on copper
In square black stained wood frame with bevelled glass
Square, 50mm high
£400-600

1

2

3
DUTCH SCHOOL (c.1650)
Portrait miniature of a Gentleman, wearing black doublet with wide lawn collar and tassel tie, his brown hair falling to his shoulders
Watercolour on vellum
Gilt metal frame with spiral cresting
Oval, 54mm high
£400-600

4
ENGLISH SCHOOL (c.1660)
Nathaniel Crew, 3rd Baron Crew of Stene and Lord Bishop of Durham (1633-1721) wearing black doublet, white lawn collar with tassels, black cloak and natural hair
Watercolour on vellum
Spiral crest frame
Oval, 57mm high
Provenance: Bonhams, 19th February 1997, lot 45
English Private Collection
For additional footnote see online catalogue
£600-800

3

4

5 λ
BERNARD LENS III (ENGLISH 1682-1740)
Portrait miniature of a Gentleman, wearing a blue coat. blue waistcoat and tied white cravat, with a long curled wig
Watercolour on ivory
Gold frame with plaited hair border and decorative verre églomisé border, the reverse Glazed
Oval, 45mm high
£600-800

6
ENGLISH SCHOOL (c.1690)
Portrait miniature of a Gentleman wearing blue cloak with gold embroidery, a red sash and white chemise trimmed with lace, his dark brown hair curled and worn long
Watercolour on vellum
Silver frame
Oval, 46mm high
£400-600

5

6

7

7
FRENCH SCHOOL (c.1695)
Portrait miniature of Anne Marie de Bourbon, Princess de Conti
seated, wearing a white dress and blue cloak with gold embroidery and fur trim, against a red curtained background, her arm resting on a plinth with a spaniel on her lap
Watercolour on vellum
Rectangular gilt metal frame
139mm high
£1,200-1,800

8
FRENCH SCHOOL (c.1680)
Portrait miniature of Jean-Baptiste Colbert, Marquis de Seignelay (1651 -1690), wearing black cloak with white lace jabot and blue sash, his dark hair curled and worn long
Watercolour on vellum
Turned wood frame
Oval, 47mm high
£800-1,200

8

9

9
ENGLISH SCHOOL (c.1705)
A Gentleman, wearing silver-gilt armour and white cloth cravat, his wig powdered and worn with a knot over his shoulder
Oil on copper
Later turned wood frame
Oval, 95mm high

Footnote: Previously thought to represent John Churchill, 1st Duke of Marlborough, this portrait probably portrays a member of his circle, dressed in armour to note his involvement in the notable victory on Marshal Tallard's and the Elector of Bavaria's army at the Battle of Blenheim in 1704. Although there are some facial similarities between the sitter in this portrait and the Duke, the sitter's lower jaw is far more pronounced.
This type of larger oil on copper portrait was a hybrid – somewhere between a portrait miniature and small oil painting in scale. Although designed to be hung on the wall, they were produced on a more modest and personal scale than the large and flamboyant oils of the period. The artist of this portrait is unknown but was probably trained in Holland with a British patronage keen to utilise the careful skills and detailed observation of a Dutch hand.
£500-700

10

10
ENGLISH SCHOOL
(19TH CENTURY IN THE MANNER OF 16TH CENTURY)
Portrait of a Gentleman, wearing brown doublet with gold lace and buttons, lace-trimmed white lawn collar, a black bow in his long brown hair, blue background
Watercolour on card
Gold frame, the reverse with glazed aperture to reveal cream silk grosgrain
Oval, 83mm high
£200-300

*See inside front cover for information regarding fees

11 λ
SAMUEL COTES (BRITISH 1734-1818)
Portrait miniature of a Gentleman, wearing a green coat and white lace jabot, his hair powdered and worn en queue
Dated 1771
Watercolour on ivory
Silver gilt frame
Oval, 37mm high
£400-600

12 λ
RICHARD CROSSE (BRITISH 1742-1810)
Portrait miniature of a Gentleman, wearing a red coat, circa 1770
Watercolour on ivory
Gold frame
Oval, 35mm high
£300-500

13 λ
RICHARD CROSSE (BRITISH 1742-1810)
Portrait miniature of a Lady, circa 1775, in blue dress with white underslip trimmed with lace, her powdered hair upswept and curled at the nape of her neck and adorned with a lace veil
Watercolour on ivory
Gold bracelet clasp frame
Oval, 37mm high
£300-500

14 λ
JEREMIAH MEYER R.A. (BRITISH 1735-1789)
Portrait miniature of a Lady, circa 1770, wearing a blue dress trimmed with fur, white lace under slip and a lace veil worn over her upswept powdered hair
Watercolour on ivory
Gilt metal brooch mounted frame with enamel decorative border
Oval, 34mm high
£400-600

15 λ
JOHN SMART (BRITISH 1742/3-1811)
Portrait miniature of a Gentleman in a green coat and jabot
Watercolour on ivory
Gold frame
Oval, 38mm high
£400-600

16 λ
EDWARD MILES (BRITISH 1752-1828)
Portrait of a Gentleman, wearing a black coat, white chemise, stock and cravat, his powdered wig worn en queue
Watercolour on ivory
Victorian gilt-metal bracelet clasp mount with border of scroll leaf decoration to the Oval, 38mm high
£200-300

11

12

13

14

15

16

17

17 λ
RICHARD COSWAY R.A. (BRITISH 1742-1821)
Portrait of a young Officer, wearing a red coat with blue collar and silver lace, white frilled jabot, cloud and sky background
Watercolour on ivory
Gilt frame
Oval, 45mm high
£800-1,200

18

18 λ
GEORGE ENGLEHEART (BRITISH 1750-1829)
Portrait miniature of a Gentleman wearing black coat, a white cravat and jabot
Signed with initial *'E'* lower right and inscribed on original backing card verso, *'G Engleheart / Pinxit / 1805'*
Watercolour on ivory
Gilt metal frame, the reverse glazed to reveal original backing card
Oval, 92mm high
£800-1,200

19

19 λ
GEORGE ENGLEHEART (BRITISH 1752-1829)
Portrait of a Gentleman, wearing a blue coat wit black collar and gold buttons, white waistcoat, white cravat and jabot
Signed with initial lower right: *E*, circa 1805
Watercolour on ivory
Gold frame, the reverse glazed to reveal brown silk
Oval, 80mm high
£600-800

*See inside front cover for information regarding fees

20 λ
ATTRIBUTED TO SAMUEL ANDREWS (IRISH 1767?-1807),
AFTER JOHN SMART
Portrait of Charles Cornwallis,1st Marquess Cornwallis (1738-1895), wearing Lieutenant-General's uniform with blue facings, gold frogging and gold epaulettes, frilled cravat white stock, powdered hair worn en queue
Watercolour on ivory
Gold frame, the reverse with blue glass
Oval, 62mm high

Footnote: The sitter was an important figure in the mid-Georgian era. After Eton and Cambridge, he served as a solider, where he rose to the rank of General. He played a major role in the American War of Independence and it was his surrender to George Washington at Yorktown on the 19 October 1781, that effectively ended the conflict.

He was also a leading politician and diplomat. He held office as the Master General of the Ordinance within William Pitt's cabinet, he served as Lord Lieutenant of Ireland and, in 1801, he negotiated a brief peace with France, when he met Napoleon at Amiens.

Amongst his greatest achievements was his appointment as the first governor-general of India in 1786. He held that office three times and is remembered for his hard-line attitude to the corruption that plagued the East India Company and his defeat of the mighty Tiger of Mysore, Tipu Sultan.

The present miniature is very likely to have been painted by the Irish artist Samuel Andrews. It is a copy after John Smart's 1792 portrait of the Marquess. 1

Andrews travelled to India in 1791 and he had settled in Madras by the end of that year. He was to remain in India for the rest of this life and, while there, he adopted a highly detailed miniature technique, which is comparable to John Smart's style. The two artists certainly knew each other and when Smart decided to return to Britain, in 1795, Andrews moved into his Madras house.

£2,000-3,000

20

21 λ
ATTRIBUTED TO ALEXANDER GALLAWAY (BRITISH fl.c.179 4-1812)
A portrait miniature of a Lady called Mary Brisbane, wearing black dress with white fichu, her dark hair worn long and curled
Watercolour on ivory
Original gold frame, the reverse with curls of dark brown hair and gold wire, blue glass lozenge with seed pearl initials 'MB', the whole laid onto opalescent glass
Oval, 70mm high

Provenance: Daphne Foskett Collection (no.150)

Footnote: The sitter is possibly Miss Mary Brisbane (1772-1855), daughter of Thomas Brisbane (1720?–1812) and his wife, Eleanor and sister to Sir Thomas Makdougall Brisbane, Bt. (1773-1860), Governor of New South Wales, Australia. Mary Brisbane is recorded as dying, unmarried, at 6 Sydney Place, Bathwick (then in Somerset) on 31 March 1855. She was buried at St. Mary, Bathwick, on 7 April 'aged 83' (parish register).This portrait miniature, probably painted by the Scottish artist Alexander Gallaway, would have been commissioned in her native Scotland. Very little is known about Gallaway, his sitters ranging from the emerging middle classes to well-known personalities. This portrait incorporates many characteristics found in his work, including the build-up of form using a soft stippling technique. A portrait miniature of Mary Brisbane's eminent brother was painted by Simon Jacques Rochard (1788-1872) and was sold Sotheby's, 1st June 1970, lot 70.

£700-900

21

22 λ
ANDREW PLIMER (ENGLISH 1763-1837)
Portrait miniature of Captain George Lewis Hamilton R.A., wearing a dark blue uniform with red collar and gold epaulette, cloud and sky background
Watercolour on ivory
Gold frame, the reverse with gold mounted blue glass border around glazed aperture to reveal plaited brown hair
Oval, 80mm high

£600-800

22

23

24

23
RICHARD COSWAY R.A.
(BRITISH 1742-1821)
Portrait miniature of The Duchess of Cumberland in white dress with frilled collar, her hair powdered and curled
Gold frame with split pearl border, the reverse engraved, *'Duchess of Cumberland/ R. Cosway'*
Oval, 65mm high
£400-600

24
NATHANIEL PLIMER
(ENGLISH 1757-1822)
Portrait miniature of a Lady in white dress with frilled neckline and blue ribbon waistband, curled brown hair
Gilt metal frame with scrolling decorative border
Oval, 70mm high
£500-700

25

26

25 λ
ENGLISH SCHOOL (18TH CENTURY)
Portrait miniature of a Lady, wearing a white dress, with curling brown hair, cloud and sky background
Watercolour on ivory
Gold frame, the reverse glazed to reveal cream silk grosgrain
Oval, 75mm high
£400-600

26 λ
EDWARD NASH (BRITISH 1778-1821)
Portrait miniature of a young Lady, in a white dress with frilled neckline and pink sash waistband, long light brown curled hair
Watercolour on ivory
Gold frame, the reverse with central glazed aperture to reveal plaited light brown hair
Oval, 62mm high
£300-500

27

28

27 λ
THOMAS ARROWSMITH
(BRITISH fl.1792-1829)
Portrait miniature of a Lady, wearing white dress with fichu, her hair powdered and curled
Watercolour on ivory
In chased gilt metal foliate frame, the reverse glazed to reveal plaited hair
Oval, 47mm high
£200-300

28 λ
MOSES GRIFFITH (BRITISH 1747-1819)
Portrait miniature of Anne Parker, wife of Sir Henry Martin, circa 1795, wearing white dress with frilled neckline and blue sleeves slashed to reveal white slip, a pearl choker, her hair powdered and curled and adorned with a blue ribbon
Gilt metal frame engraved verso with details of sitter
Oval, 69mm high
£400-600

*See inside front cover for information regarding fees

29 λ
ATTRIBUTED TO ARCHIBALD SKIRVING (BRITISH 1749-1819)
Portrait miniature of a Lady wearing a yellow décolleté dress with lace trim and bow at her corsage
Watercolour on ivory
Gold frame, the reverse with glazed aperture to reveal green silk
Oval, 63mm high
£150-250

30 λ
ATTRIBUTED TO THOMAS PEAT (BRITISH 1791-1831)
Portrait miniature of a Gentleman, in blue coat, white waistcoat and tied cravat, his hair powdered and worn en queue
Watercolour on ivory
Turned wood frame, brass plaque inscribed *'Charles Shirreff 1750- 1815'*
Oval, 51mm high
£80-120

29

30

31 λ
THOMAS HULL (fl.1775-1827)
Portrait miniature of John Chesment Severn (1781-1875), circa 1790, as a boy in black coat, white waistcoat and chemise, his fair hair worn long
Watercolour on ivory
Gold frame, the reverse glazed to reveal plaited fair hair
Oval, 60mm high
£300-500

32 λ
ENGLISH SCHOOL
Portrait miniature of a Gentleman, in a blue coat with striped yellow and white waistcoat and white cravat
Watercolour on ivory
Rectangular metal mount with gilt metal mount
Oval, 55mm high
£150-250

31

32

33 λ
ATTRIBUTED TO PHILIP JEAN (JERSEY 1755-1802)
Portrait miniature of a Gentleman, in black coat and waistcoat, with white frilled cravat, his hair powdered and worn en queue
Watercolour on ivory
Gold frame, the reverse with blue glass aperture to reveal lock of hair
Oval, 62mm high
£300-500

34 λ
ENGLISH SCHOOL (18TH CENTURY)
Portrait miniature of a Gentleman in a blue coat with black collar, frilled chemise and tied stock
Watercolour on ivory
Gilt metal mounted rectangular papier-mâché frame
Oval, 73mm high
£150-250

33

34

35

36

37

38

39

35 λ
CHARLES ROBERTSON
(BRITISH c.1760-1821)
A fine pair of portrait miniatures of a husband and wife, circa 1800, he in blue coat with black collar, white waistcoat and stock; she in white dress her brown hair upswept and plaited
Watercolour on ivory
In matching gold frames
Oval, 58mm high, a pair
(2)

£1,000-1,500

36λ
IRISH SCHOOL (c.1790)
Portrait of a Lady of the Bellingham family, Ireland. She is facing right, wearing a black dress with frilled edge to the bodice and white fichu, a white lace cap on her grey hair
Watercolour on ivory
Gold frame, the reverse glazed to reveal plaited hair
78mm high

£250-350

37 λ
IRISH SCHOOL (c.1790)
Portrait of a Gentleman of the Bellingham family, Ireland. He is facing right, wearing a black coat with white cravat, his hair powdered and worn en queue
Watercolour on ivory
Gold frame the reverse glazed to reveal plaited hair
Oval, 80mm, high

£250-350

38 λ
THOMAS RICHMOND
(BRITISH 1771-1837)
Portrait miniature of a Gentleman wearing blue coat, white waistcoat and cravat
Watercolour on ivory
Gold frame, the reverse with glazed aperture to reveal plaited hair set with gold initials: *NH*
Oval, 65mm high

£200-300

39 λ
ENGLISH SCHOOL (c.1810)
Portrait miniature of a Lady in white dress with upswept curling fair hair, cloud and sky background
Watercolour on ivory
Rectangular black lacquer frame with gilt metal mount
Oval, 75mm high

£150-250

*See inside front cover for information regarding fees

40 λ
JOHN THOMAS BARBER BEAUMONT
(BRITISH 1774-1841)
Portrait miniature of an Officer of the Hussars Regiment
Watercolour on ivory
Gold frame, the reverse glazed to reveal locks of hair on opalescent glass with small blue Glass oval (loose)
Oval, 73mm high

£400-600

41 λ
SAMPSON TOWGOOD ROCH
(IRISH 1757-1847)
Portrait miniature of a young lady in white dress with pink ribbon sash, her upswept brown hair plaited and curled
Signed and dated 1811 lower left
Watercolour on ivory
Gold frame with blue glass reverse
Oval, 70mm high

£400-600

40

41

42 λ
FREDERICK BUCK (IRISH 1771-c.1840)
Portrait of Arthur Carden Bart. of Templemore, in the County of Tipperary, wearing scarlett uniform
Watercolour on ivory
Gold frame the reverse with locks of brown hair set within rectangular papier-mâché frame, the reverse with original inscription attached with details of the sitter *Arthur Carden Bart. of Templemore son of Sir John Craven Carden Bart. by Mary daughter of the First Lord Harberton....'*
Oval, 68mm high

£200-300

43 λ
FREDERICK BUCK (IRISH 1777- c.1840)
Portrait of Charles Pratt wearing scarlett uniform of the 82nd Regiment
Watercolour on ivory
Gilt metal mount set into rectangular papier-mâché frame with original inscription attached verso, '*Charles Pratt, Ensign 82nd Reg.t., Cork 1807*'
Oval, 64mm high

£200-300

42

43

44 λ
ATTRIBUTED TO FREDERICK BUCK
(BRITISH 1771- c.1839)
Portrait miniature of a Gentleman wearing a blue coat with gold buttons and cravat
Watercolour on ivory
Gilt metal frame with blue glass reverse
Oval, 65mm high

£100-150

45 λ
FREDERICK BUCK (IRISH 1771-c.1840)
Portrait miniature of an Officer, wearing scarlet uniform
Watercolour on ivory
Gilt metal mount set into a rectangular papier-mâché frame
Oval, 63mm high

£150-250

44

45

46

47

46 λ
ANDREW ROBERTSON M.A.
(SCOTTISH 1777-1845)
Portrait miniature of The Hon. William Herbert, Dean of Manchester (1778-1847), in grey jacket, pale yellow waistcoat, white shirt and stock
Watercolour on ivory
Gilded frame inscribed with sitter's details
Rectangular, 76mm high

Foonote: William Herbert was the 3rd son of Henry George, 2nd Earl of Canarvon

£200-300

47 λ
JOSEPH SAUNDERS (BRITISH fl.1772-1811)
Portrait miniature of a Lady in classical dress holding a child
Signed with initials and dated, *'J.S./1783'*
Watercolour on ivory
Gilt metal frame the reverse glazed to reveal black silk grosgrain
Oval, 89mm high

£300-500

48

49

48 λ
SIR WILLIAM CHARLES ROSS R.A.
(BRITISH 1794/5-1860)
Portrait miniature of a Lady, circa 1850, in pink dress with white lace underslip, her brown hair upswept and dressed in ringlets, seated in a green chair
Watercolour on ivory
Gilt mount set within rectangular gilt wood frame with green silk mount
Oval, 91mm high

£500-700

49 λ
ATTRIBUTED TO SIR WILLIAM JOHN NEWTON (BRITISH 1785-1869)
Portrait miniature of a Gentleman in a black coat and waistcoat, white shirt with jewelled pin and black stock
Watercolour on ivory
Gold frame, the reverse with glazed aperture to reveal brown silk
Oval, 70mm high

£300-500

50

51

50 λ
AFTER GEORGE RICHMOND R.A.
(BRITISH 1809-1896)
Portrait miniature of Henry, Lord Langdale (1783-1851), circa 1840, wearing black coat with black velvet collar and black waistcoat, black tied stock
Watercolour on ivory
Gilt metal case, engraved with sitter's details on the inside
Oval, 59mm high

£300-500

51 λ
THOMAS HARGREAVES
(BRITISH 1774-1846/7)
A Gentleman, Captain John Fenwick, in dark brown coat with black collar, white shirt with studs and black cravat
Gilt frame with engraved, foliate border
Oval, 64mm high

£150-250

**See inside front cover for information regarding fees*

52 λ
THOMAS RICHMOND
(BRITISH 1802-1874)
Portrait miniature of Samuel Payne (1782-1867), with curling brown hair, wearing a black coat and knotted white cravat
Watercolour on ivory
Gilt metal frame
Oval, 70mm high

£150-250

53
MRS EVELINE OR EVELYN CORBOULD-ELLIS (BRITISH 1898-1913)
A Lady, seated, in green dress, a fur-trimmed purple shawl over her arm, a jewelled gold bracelet on her wrist, a wedding ring on her finger, a curtain and urn in the background
Signed *'E. Corbould-Ellis (Copy)'* lower left
Gilt metal mount
Rectangular, 117mm high

Footnote: Mrs Corbould-Ellis had many distinguished clients. She exhibited at the Royal Academy from 1898-1913. This is an interesting example of her copying an earlier miniaturist of the early 1830's, possibly Thomas Hargreaves (1774-1846/7).

£300-500

54 λ
MRS MEE (BRITISH c.1770/5-1851)
Portrait of a young Lady, Georgina North, wearing a white dress, her hair dressed in ringlets and upswept in a bun, seated by a small porcelain figurine
Watercolour on ivory
Gilt metal mount set into a rectangular gold frame, the reverse glazed to reveal inscription on card, *'For my dear Papa / Georgina North / ... 11th of Sept 1800'* and locks of hair
Rectangular, 12.5 x 9.7cm

£250-350

55 λ
ENGLISH SCHOOL (c.1835)
Portrait miniature of a Gentleman, in brown coat, black waistcoat with blue ribbon, white shirt and black tied cravat; column background
Watercolour on ivory
Foliate engraved ormolu frame
Rectangular, 95mm high

£150-250

56 λ
GEORGE LETHBRIDGE SAUNDERS
(BRITISH 1807-1863)
Portrait of a Gentleman, dressed a la turque
Watercolour on ivory
Rectangular gilt moulded frame
Rectangular, 117mm high

£300-500

57 λ
ENGLISH SCHOOL (c.1805)
Portrait miniature, self-portrait of an artist, in brown coat, white waistcoat, frilled chemise and tied cravat
Watercolour on ivory
Rectangular gilt mounted black lacquer frame
Rectangular, 82mm high

£300-500

52

53

54

55

56

57

58

59

58 λ
EDWARD W. HATTON (BRITISH fl.1845-1859)
Portrait miniature of Mrs Stephen Plum, in blue dress, white blouse and pink neck-tie, a matching pink and white bonnet on her brown hair and drop gold earrings
Watercolour on ivory
Wood frame with inner gilt-metal slip and leather back
Oval, 76mm high

Footnote: The little known artist Edward Hatton exhibited at the Royal Academy from 12 Lansdowne Terrace, Caledonian Road.

£80-120

59 λ
P.G. DODD (BRITISH 1825-1836)
Portrait miniature of a Gentleman, probably a commissariat of the Hon. East India Company, in dark blue coat with black facings and lapels, gold buttons with the H.E.I.C. lion therein, cream waistcoat, white shirt and black stock
Signed verso, *'P.G. Dodd/Pinxt 1827/11 Camomile St/ Bishopsgate'*
Watercolour on ivory
Papier-mâché frame with inner gilt metal mount
Rectangular, 76mm high

For additional footnote see online catalogue

£150-250

60

61

60 λ
WILLIAM JOHN THOMSON R.S.A. (AMERICAN 1771/3-1845)
Portrait miniature of Mrs Mair née Baroneau wearing black dress with frilled lace edging, white fichu, a paisley shawl around her shoulders and a frilled white cap
Signed, inscribed and dated verso, *'Painted by/W. Thomson/Feb. 1822/Edinburgh'*
Watercolour on ivory
Gilt metal ormolu frame with gilt inner slip bearing the sitter's name
Rectangular, 82mm high

£150-250

61 λ
AUSTRIAN SCHOOL (c.1810)
Portrait miniature of Prince Clemens Lothar Wenzel Metternich (1773-1859), facing left in light brown coat with dark brown collar, white waistcoat, wearing the Order of the Golden Fleece suspended from a red ribbon around his neck
Watercolour on ivory
Rectangular black frame
Oval, 67mm high

For additional footnote see online catalogue

£200-300

62

63

62 λ
GABRIEL ARISTIDE PASSOT (FRENCH 1797-1875)
Etienne de Jouy (1766-1846), in blue coat, white high-collared shirt, multi-coloured striped silk scarf tied at his neck
Signed and dated right hand edge, *'Passot 1824'* , with detailed French inscription about the sitter attached to the reverse of the frame and an envelope inscribed, *'Cheveuse de Monsr de Jouy'* containing a lock of hair
Watercolour on ivory
Rectangular wood frame with gilt metal mount
Rectangular, 95mm high

For additional footnote see online catalogue

£300-500

63 λ
SEBASTIEN GRATISE (FRENCH fl.1790-1795)
Self-Portrait in a classical setting, 1790 Watercolour on ivory Oval, 83mm high
Inscribed on reverse *S.bn Gratis, peintre de la cour de cologne et Royalle academitien de londres a peint son portrait l'année 1790 au mois de juillet mois memorable a tout bon francais. ce portrait vous crie vive la constitution vive la liberté. Ma rue great windmille street hay market paroisse de St James* Translates as *Sebastien Gratis, painter of the heart of Cologne and Royal academician in London to paint his portrait in the year 1790 in the month of July, a memorable month in which everything is good in France. This portrait that he has created long live the constitution long live freedom. My road is great windmille street hay market parish of St James*

Provenance: Private collection, Austria.

For additional footnote see online catalogue

£1,000-1,500

*See inside front cover for information regarding fees

64
ENGLISH SCHOOL (c.1750)
A young Lady, wearing pink dress with wide lace collar and yellow bow, pearls at her neck and in her hair
Enamel on copper Gilt-metal frame
Oval, 44mm high
Provenance: English Private Collection
For additional footnote see online catalogue
£300-500

65
HENRY BONE R.A. (BRITISH 1755-1834)
Portrait miniature of John Hope, profile facing left, wearing a black coat and white tied cravat
Inscribed verso, *'John Hope Esq. London June 1811. Painted by Hy Bone R.A./Enamel Painter to His Majesty the Prince Regent, after a miniature.'*
enamel
Gilt metal frame, the reverse bearing an inscription on an attached old label with details of the artist and sitter
Oval, 73mm high
For additional footnote see online catalogue
£600-800

64

65

66
WILLIAM ESSEX (BRITISH 1784-1869)
Portrait miniature of David Wilkie R.A., after the original picture by T. Phillips R.A.
inscribed in the enamel verso, *'D. Wilkie Esq. R.A./after the orig. picture by/T. Phillips Esq. R.A./ W. Essex pt. 1833'*
Enamel
Gold frame
Rectangular, 37mm high
£400-600

66

67
No Lot

68 λ
IGNAZIO PIO VITTORIANO CAMPANA (ITALIAN 1744-1786)
Portrait miniature of Madame Elizabeth, circa 1785, wearing dark blue dress with lace underslip, her hair curled and falling over her shoulders
Watercolour on ivory
Silver mount engraved with decorative border and gilt metal case engraved with sitter's details verso
Oval, 50mm high
£300-500

69 λ
DOMENICO BOSSI (ITALIAN 1765-1853)
Portrait miniature of a Gentleman, circa 1800, wearing a blue coat, white chemise and white stock, a red cloak worn over his shoulders
Watercolour on ivory
Gilt metal frame the reverse glazed to reveal blue backing card
Circular, 61mm diam
£600-800

68

69

70

71

72

73

74

75

70
MLLE ELIZABETH PFENNINGER
(SWISS 1772-1837 or 1847)
A Lady, in buff-coloured dress with floral design, white lace sleeves and collar, a white handkerchief in her left hand, gold drop earrings, her brown hair plaited
Signed and dated *'Mlle Pfenninger/1834'* lower right
Watercolour on card
Gilt metal frame, the border with applied flower decoration and ribbon cresting, easel back
Rectangular, 145mm high
For additional footnote see online catalogue
£300-500

71 λ
M. DAVID (FRENCH c.1845)
Portrait miniature of Paul Dominique Rabier (1800-1855), wearing black coat, white waistcoat and black knotted cravat
Signed, ' M David' and with detailed inscription in French on card attached to the verso
Watercolour on ivory
Rectangular wood frame with gilt metal mount
Oval, 50mm high
£150-200

72 λ
CHARLES ANTOINE CLAUDE BERNY D'OUVILLE
(FRENCH 1771-1842)
Portrait miniature of a Gentleman, wearing a dark green coat with a knotted white cravat
Signed right hand edge, *'Chrs. Berny'*
Watercolour on ivory
Gilt metal frame
Oval, 66mm high
£400-600

73 λ
HYACINTHE LEMAIRE-DEQUERSONNIER
(FRENCH b.1795)
Portrait miniature of a Lady, in mauve dress, matching belt with gold buckle, lorgnette chain, white blouse with ruff collar held with a gold brooch, her brown hair curled and in elaborate plaited top-knot
Signed *'Lemaire Deq'* (left hand edge)
Watercolour on ivory
Oval, 86mm high
For additional footnote see online catalogue
£150-250

74 λ
CONTINENTAL SCHOOL (c.1826)
Portrait miniature of a young Gentleman, wearing black coat, black waistcoat, pleated white shirt and stock
Signed with initials and dated, *'S.J. 1826'*
Watercolour on ivory
Gilt metal mounted rectangular wood frame
Oval, 76mm high
together with another Continental School portrait miniature of a Gentleman, similar
(2)
£80-120

75 λ
GIROUST (FRENCH c.1825/30)
Portrait miniature of a Lady, in brown dress with full sleeves, black lace scarf over her shoulders, gold necklace and drop earrings, a gold comb in her dressed hair
Watercolour on ivory
Rectangular wood frame with gilt metal mount
Oval, 80mm high
£100-150

*See inside front cover for information regarding fees

76
MRS ISABELLA BEETHAM (BRITISH c.1753-1825)
Silhouette of Mrs Crook, profile to the right, in dress with laced bodice and fichu, curled hair
Painted on the reverse of convex glass with verre eglomisé border, backed with plaster
Turned wood frame, the reverse with broken Trade Label No. 5
Oval, 76mm high
Together with another silhouette, English School circa 1820/30, of an officer called A. Lyttelton of the Lancers, in *czapka* hat and uniform with epaulette cut-out and bronzed on card
Rectangular papier-mâché frame, the reverse inscribed with sitter's details
Oval, 83mm high (2)

£200-300

76

77 λ
PIAT JOSEPH SAUVAGE (BELGIAN 1744-1818)
Portrait miniature of a Gentleman, circa 1795, in coat and knotted cravat, his hair worn en queue
En grisaille on ivory
Gold mount
Circular, 55mm diam

£400-600

77

78 λ
A. CORSI LALLI (ITALIAN 1849-1937)
After Sir Peter Paul Rubens, Self-Portrait 1623, The Royal Collection
Signed lower right
Watercolour on ivory
Set into later papier-mâché frame decorated with chinoiserie motifs
Oval, 62mm high

£300-500

78

79 λ
FRENCH SCHOOL (18TH CENTURY)
Portrait miniature of a Naval Officer in scarlet coat and black naval hat
Signed with initial '*G*'
Watercolour on ivory
Set within circular gilt wood frame
Oval, 57mm high

£100-200

79

80 λ
MANNER OF JEAN-URBAIN GUERIN (FRENCH 1761-1836)
Portrait miniature of a Lady in white décolleté dress with gold ribbon, her brown curling hair worn long, pearl drop earrings
Bears signature, '*J. Guerin*' right hand edge
Watercolour on ivory
Metal frame with scrolling decorative border, the reverse with glazed aperture to reveal silk painted with monogram C.B. within a border of pink roses
Oval, 82mm high

£200-300

80

81 λ
J. LECOURT (FRENCH, active 1804-1830)
Portrait miniature of a Gentleman, wearing a black coat, waistcoat and stock, gold studs in his pleated white shirt; landscape background
Watercolour on ivory
Papier-mâché frame with stamped gilt metal mount
Rectangular, 80mm high

£80-120

81

82

83

82
EMELIE LAMIRAL
(FRENCH LATE 19TH/ EARLY 20TH CENTURY)
A Young Girl, in elaborate costume, her bodice embroidered with foliate designs, white silk sleeves and wide lace collar, pearls in her strawberry blonde hair (cracks)
Hammered brass frame, inner silk mount
Rectangular, with arched top, 95mm high
£200-300

83 λ
WHITE (BRITISH c.1939)
Portrait miniature of a Lady, wearing a striped dress and jewelled hand of gold earrings
Signed and dated 1939
Watercolour on ivorine
Gilt metal rectangular frame
Rectangular, 25 x 15.5cm
£200-300

Drawings & Watercolours

84

85

84
GEORGE RICHMOND R.A. (BRITISH 1809-1896)
Portrait of a Clergyman
Black and red chalk on buff paper
44.5 x 33cm (17.5 x 13in)
Unframed
£300-500

85
GEORGE RICHMOND R.A. (BRITISH 1809-1896)
The Artist's son
Inscribed to bottom edge "Drawn just a week before we left England for Rome, Sept. 23. 1837".
Signed lower left
Watercolour on paper
27 x 20.5cm (10.5 x 8in)
Framed
£200-400

*See inside front cover for information regarding fees

86
WILLIAM HOARE
(BRITISH 1706-1799)
Three Graces
Pencil and red chalk
21 x 18cm
Oval
£400-600

86

87
ATTRIBUTED TO SIR LAWRENCE ALMA TADEMA O.M. R.A.
(DUTCH 1836-1912)
Exterior study of flower pickers, and an interior bathing scene
Pen and ink with wash compositions
15 x 7cm (6 x 2.75in)
Both monogrammed: 'L.A.T.'
Presented in a joint mount
Framed
£300-400

87

88
HERBERT JAMES DRAPER
(BRITISH 1864-1920)
Studies for The Kelpie 1913 (Lady Lever Art Gallery, Liverpool) and Clyties of the Mist 1912
Signed with initials
Charcoal and white chalk on buff paper
48.5 x 33.4cm (19 x 13in)
Framed

Provenance: with Julian Hartnoll

£800-1,200

88

89

90

91

92

89
JEAN BAPTISTE MADOU (BELGIAN 1796-1877)
Chez le Marchand des Tableux
Monogrammed
Pastel
Giltwood frame, glazed with nameplate
24 x 19cm (9.5 x 7.5in)

Provenance: St James's, London

£600-800

90
FRENCH SCHOOL (19TH CENTURY)
A flute player
Charcoal
31 x 25cm (12.25 x 9.75in)

£600-800

91
ATTRIBUTED TO JOHN LINNELL (ENGLISH 1792-1882)
Haymaking, c.1840
Inscribed over right *'Standing'*
Charcoal heightened with white on buff paper
19 x 27.2cm (7.5 x 11in)
Unframed

Provenance: ex. collection Michael Ingram

£200-300

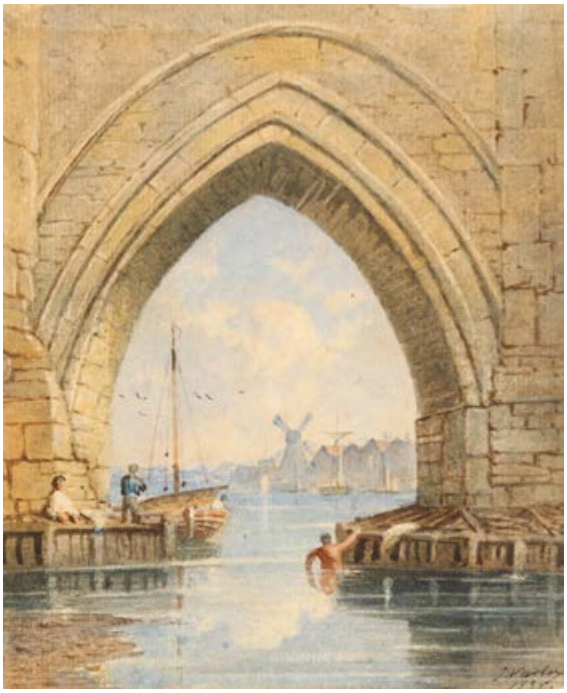
92
JOHN SELL COTMAN (BRITISH 1782-1842)
Study of a man in a boat
Pencil and chalk on light blue paper
7 x 11cm (3.75 x 4.25in)
Mounted and framed

Provenance: Collection of Sir Frank Brangwyn R.A.

£250-350

*See inside front cover for information regarding fees

93



94

95

96

93
WILLIAM MARSHALL CRAIG (ENGLISH 1765-1834)
Man tortured by demons
Bearing later added initials *'W. B.'* lower left
en grisaille
17.5 x 16.8cm (7 x 6.5in)
Unframed

£200-300

94
JOHN VARLEY O.W.S. (BRITISH 1778-1842)
Bathers Beneath the Arch of a Bridge, A town windmill beyond
Signed and dated 1832 lower right
Watercolour 16.5 x 14cm (6.5 x 5.5in)
Framed

Provenance: with Heather Newman Gallery

£200-300

95
JOHN VARLEY O.W.S. (BRITISH 1778-1842)
A fisherman resting before a stone cottage by the sea
Signed and dated 1831
Watercolour
8.5 x 13.5cm (3.25 x 5.25in)

£300-400

96
ANTHONY T. DEVIS (BRITISH 1729-1816)
Fowey Harbour
Pen and ink with wash
Monogrammed lower left
Mounted and framed
13.5 x 30cm (5.25 x 8in)

£250-350

97

97
CIRCLE OF WILLIAM WESTALL A.R.A. (BRITISH 1781-1850)
Landscape, Australia
Watercolour
14 x 21cm (5.5 x 8.25in)
Unframed
£200-300

98

98
WILLIAM JAMES MULLER (BRITISH 1812-1845)
An Artist seated on a Log in a Wooded Landscape
Watercolour over pencil
26.5 x 37cm (10.5 x 14.5in)
£200-300

99

99
WILLIAM CLARKSON STANFIELD (ENGLISH 1793-1861)
Unloading the catch on the beach Dover
Signed with monogram lower right
Watercolour
15 x 21cm (6 x 8in)
Unframed
£300-500

100

100
GEORGE ARTHUR FRIPP R.W.S. (BRITISH 1813-1896)
Sheep Grazing on a Mountainside on the Isle of Arran with Cir Mohr beyond
Signed lower right
Watercolour
25.5 x 36cm (10.75 x 14.5in)
Framed and glazed
Provenance: with Heather Newman Gallery, Gloucestershire
£400-600

*See inside front cover for information regarding fees

101
JOHN MIDDLETON (BRITISH 1827-1856)
At Gunton Park
Monogrammed lower left
Sepia wash with pencil 33 x 47.5cm (13 x 18.75in)
Framed with title mount

Provenance: with Mandells Gallery, Norwich

£500-700

101

102
JAMES HOLLAND O.W.S. (BRITISH 1800-1876)
Avignon
Watercolour and pencil
Monogrammed lower left
Mounted
19 x 35cm (7.5 x 14in)

Provenance: Private Collection of a Prints and Drawing Connoisseur

£250-350

102

103
WILLIAM ROXBY BEVERLEY (ENGLISH 1811-1889)
Scarborough Castle from the North Sands
Signed and dated lower right 1862, labels verso
Watercolour with bodycolour
50cm x 75cm (19.75 x 29.5in)
Mounted and framed

£1,200-1,800

103

104
JOHN SKINNER PROUT (BRITISH 1805-1866)
Storm Approaching the Coast
Signed lower left Watercolour and bodycolour
21 x 31cm (8.25 x 12.25ins)
Mounted and framed

£200-400

104

105

106

105
THOMAS BUSH HARDY R.B.A. (BRITISH 1842-1897)
Fishing Boats on Rough Sea
Signed lower left
Watercolour
23 x 67cm (9 x 27.5in)
A pair (2)
£500-700

106
SAMUEL OWEN (BRITISH 1768-1857)
Fishing Boats off the Coast
Signed lower left
Watercolour
13 x 21cm (5.5 x 8.25in)
Framed
Provenance: with Heather James Gallery
£200-300

107

107
THOMAS BUSH HARDY R.B.A. (BRITISH 1842-1897)
Beach scene, Langham Club
Signed and inscribed lower left
Watercolour heightened with white
23 x 32.5cm (9 x 12.75in)
£400-600

108

108
THOMAS BUSH HARDY R.B.A. (BRITISH 1842-1897)
A Seashore by Cliffs
Signed and dated '74 and further inscribed below
Pencil and watercolour heightened with bodycolour and gum Arabic
14 x 45cm (5.5 x 17.75in)
Framed and glazed
Provenance: Sir John and Lady Witt, and Spink, St James', London
£300-500

*See inside front cover for information regarding fees

109
MYLES BIRKETT FOSTER R.W.S.
(BRITISH 1825-1899)
Cattle Watering at River with Church Beyond
Signed with monogrammed lower left
Watercolour and body colour
14 x 10cm (5.5 x 4in) Framed

Provenance: Exhibited Leger Gallery Ltd, Bond St, London 1969. With Heather Newman Gallery

£400-600

109

110
FREDERICK TOWNSEND
(ENGLISH fl.1861-1866)
Old Watch Tower, Overlooking the Bay of Salerno
Watercolour and bodycolour
31 x 76.2cm (12.25 x 30in)
Original gilt-moulded gesso frame

Exhibited Royal Academy, 1861, No.725.
Provenance: The Maas Gallery Ltd., London

£800-1,200

111
ALBERT GOODWIN R.W.S.
(BRITISH 1845-1869)
Farm at Durham
Watercolour
Signed lower right. Dated 1869
Mounted and framed
18 x 26cm (7 x 10in)

£300-400

112
HELEN ALLINGHAM R.W.S.
(BRITISH 1848-1926)
Abbotsford
Watercolour
Inscribed lower left
Mounted and framed
16.5 x 24cm (6.5 x 9.5ins)

Footnote: Together with her husband William, in 1879, Helen Allingham visited Abbotsford House, home to Sir Walter Scott. The present work may relate to this visit, and is referred to in Simon Heffer's 1995 biography of Thomas Carlyle.

£500-700

110

111

112

113

113
CHARLES JONES (BRITISH 1836-1892)
Their Dreaded Foes
Signed with monogram lower right
Watercolour and bodycolour
61 x 101cm (24 x 40in)
Exhibition giltwood frame, glazed
Exhibition label verso for The Royal Institute of Painters in Watercolours

£1,000-1,500

114

114
ROBERT THORNE WAITE R.W.S. (BRITISH 1842-1935)
Herding Cows on a Country Road
Signed lower right
Watercolour
17.5 x 28cm (7 x 11in)
Framed (2)

Provenance: Lady Summers, Thenford House. With Heather Newman Gallery

£300-500

115

115
WYCLIFFE EGGINTON (BRITISH 1875-1951)
Loch Tulla, 1926
Signed lower right
Titled on the mount
Label verso for Walker Galleries, Bond St.
Watercolour
36 x 52cm (14.25 x 20.5in)
Mounted and framed

£250-350

*See inside front cover for information regarding fees

116
CHARLES MARSHALL (BRITISH 1806-1890)
Rochester Castle
Signed with initials lower left
Watercolour heightened with bodycolour and stopping out
31.2 x 46.4cm (12 x 18in)
Original gilt moulded frame

Engraved: By William Henshall (fl.1830-1843) as a steel line engraving for 'Select Illustrated Topography of Thirty Miles round London', 1837-38

Exhibited: London, Royal Academy, 1837, no. 907

£800-1,200

116

117
KATHLEEN STREATFIELD A.S.W.A. (BRITISH 1877-1960)
New Bridge Vauxhall
Signed lower right, dated 1906; titled lower left
Watercolour
Mounted and framed
21 x 26.5cm (8.5 x 10.25in)

£200-300

117

118
ARTHUR GERALD ACKERMAN R.I. (BRITISH 1876-1960)
Bosham, Sussex
Signed lower left and inscribed on backboard label
Watercolour
24.5 x 36cm (9.5 x 14in)
Framed and glazed

Provenance: with The Fine Art Society 1947, and Heather Newman Gallery

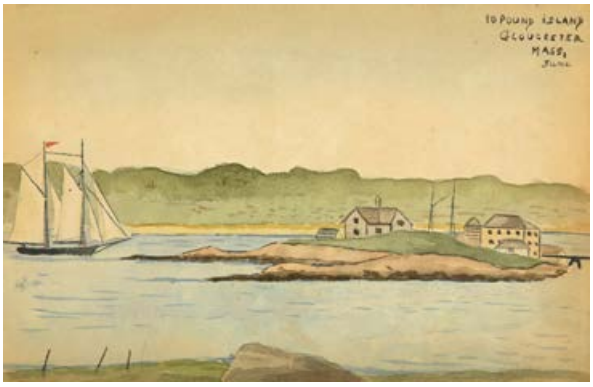
£400-600

118

119
LIONEL F. CRANE (BRITISH 1876-c.1950)
View from Hotel St. George Brooklyn, c.1892
Inscribed
Watercolour
10.8 x 19.5cm (4.5 x 7.75in)
together with two further watercolours by the same hand, *'Brooklyn Bridge, 21st May 1892'* and *'10 Pound Island, Gloucester, Mass, June 1892'*
all unframed (3)

Footnote: Lionel F. Crain was an architect and the son of Walter Crane. He accompanied his father on a tour to the U.S.A. where he made these sketches.

£300-500



119

120

121

122

123

120
GABRIEL CARELLI
(ITALIAN 1820-1900)
A watermill near the Amalfi Coast
Signed and dated 1881
Watercolour
65 x 46.5cm (25.5 x 18.25in)
£500-700

121
RUSSIAN SCHOOL
(LATE 19TH CENTURY)
Autumn Woodland Landscape
Watercolour
Signed lower right
56 x 95cm (22 x 37.5in)
£400-600

122
ALFRED CHARLES CONRADE
(BRITISH 1863-1955)
The Garden of Statues
Signed
Watercolour over pencil
37 x 53.5cm
Framed and glazed
£350-350

123
GEORGE SAMUEL ELGOOD R.I.
(ENGLISH 1851-1943)
Apple Blossom
Signed and dated 1917
Watercolour
25.4 x 18cm (10 x 7in)
Provenance: With The Fine Art Society, Ltd. 1918
£200-300

*See inside front cover for information regarding fees

124

125

126

127

124
HERCULES BRABAZON BRABAZON N.E.A.C. (BRITISH 1821-1906)
Near Genoa
Signed with initials
Watercolour and bodycolour on tinted paper
13.5 x 20cm (5.25 x 8in)

Exhibited Art & Sunshine The Work of Hercules Brabazon Brabazon 1997

£300-500

125
SAMUEL JOHN LAMORNA BIRCH (BRITISH 1869-1955)
A Cornish Coastal Vista
Signed and dated 1900 l.r., and indistinctly inscribed '*...Compliments...*'
Watercolour heightened with scratching out
16.2 x 11.7cm (6.5 x 4.75in)

£300-500

126
GIROLANO PIERI BALLATI NERLI (ITALIAN, 1860-1926)
Creek near Melbourne, Australia
Signed with initials and dated 1882
Watercolour and bodycolour
47.5 x 27cm (18.75 x 10.5ins)
Unframed

£400-600

127
HERCULES BRABAZON BRABAZON N.E.A.C. (BRITISH 1821-1906)
The Dogana, Venice
Signed with initials
Watercolour, bodycolour, and pencil on tinted paper
11.5 x 23cm (4.5 x 9in)
Exhibited: Art & Sunshine - Hercules Brabazon Brabazon 1997

Provenance: Chris Beetles Gallery

£400-600

128

128
† ESTELLA LOUISA MICHAELA CANZIANI
(ENGLISH 1887-1964)
Standing Beauty
Charcoal on buff paper
76 x 55.5cm (30 x 22in)
Unframed
£300-500

129

129
† ESTELLA LOUISA MICHAELA CANZIANI
(ENGLISH 1887-1964)
Study of a Seated Nude Female Model
Dated January 22nd 1909 and inscribed '*Sir Luke Fildes (Master)/ True Study...*'
Charcoal heightened with white chalk on grey paper
73.7 x 54.4cm (29 x 21in)
Unframed

Together with
Another study of a seated female nude by the same hand
Unframed (2)
£250-350

130

130
† ESTELLA LOUISA MICHAELA CANZIANI
(ENGLISH 1887-1964)
Study of Two Young Boys holding Staffs
Charcoal and white chalk on grey paper
73.5 x 56.3cm (29 x 22in)
Unframed
£200-300

*See inside front cover for information regarding fees

131

132

133

134

131
† ESTELLA LOUISA MICHAELA CANZIANI (ENGLISH 1887-1964)
Study of the Bust of a Woman from the Victoria and Albert cast collection
Charcoal on buff paper
68.5 x 49cm (27 x 19in)
Unframed

Together with
Study of a Cast of a Pointing Hand, dated 1905 by the same hand
Unframed (2)

£100-150

132
† ESTELLA LOUISA MICHAELA CANZIANI (ENGLISH 1887-1964)
A Sheet of Studies including a Horse, Cow, and Greyhounds
Charcoal heightened with white chalk on dark buff paper
57.5 74cm (23 x 29in)
Unframed

£150-250

133
† ESTELLA LOUISA MICHAELA CANZIANI (ENGLISH 1887-1964)
A Sheet of Studies of a White Horse
Charcoal and white chalk on grey paper
49.5 x 57cm (19.5 x 22.5in)
Unframed

Together with
A study of a female figure in medievel dress by the same hand
Unframed (2)

£200-300

134
† ESTELLA LOUISA MICHAELA CANZIANI (ENGLISH 1887-1964)
Standing Male Nude
Signed lower right
Charcoal
With another study of a standing male nude verso by a different hand, indistinctly inscribed
76 x 55.8cm (30 x 22in)
Unframed

Together with
An Echorche study by the same hand (2)

£200-300

135

136

135
ENGLISH SCHOOL (19TH CENTURY)
Edmund Spencer (1552-1599) and Launcelot Andrews (1555-1626)
Stained Glass window designs
Pen and ink and watercolour
36 x 17cm (14.25 x 6.75in)
Arched mount and framed

Provenance: Lavels and Westlake, Endell St., London

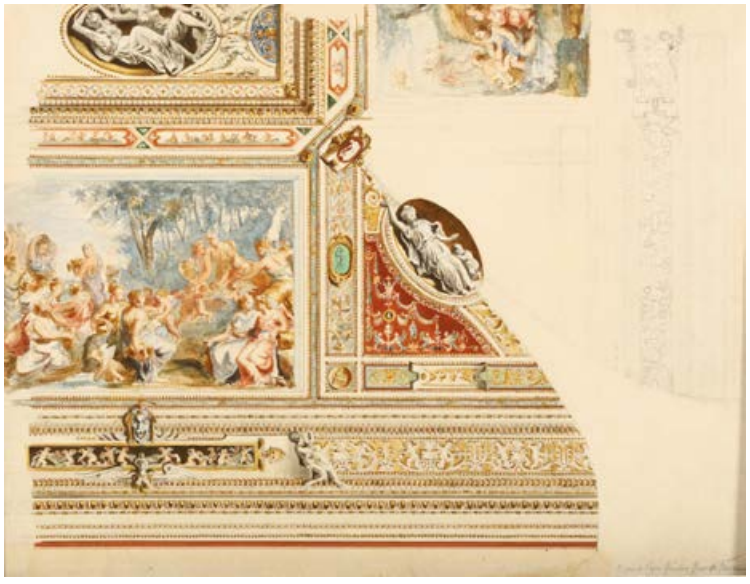
Footnote: Edmund Spenser born 1553, died 1599. Educated Merchant Taylor's School under Dr. Mulcaster. Was Chief Secretary to the Lord Lieut. of Ireland.
Launcelot Andrews born 1555, died 1626. Was Bishop of Chichester, Ely, and Winchester. Bears The Order of the Garter on the right side of his robes.

£300-500

136
ENGLISH SCHOOL (19TH CENTURY)
Stain Glass window design depicting 3 Parables from the Life of Christ
Pen and ink and watercolour
25 x 35cm (9.75 x 13.75in)

Provenance: Lavers and Westlake, Endell St., London

£300-500



137

137
ITALIAN SCHOOL, AFTER GIOVANNI DA UDINE (EARLY 19TH CENTURY)
Vigna di Papa
Inscribed, lower right '*Vigna di Papa Giulio Giovanni da Udine*'
Watercolour over pencil
30 x 39cm (12 x 15.25in)
Unframed

£600-800

**See inside front cover for information regarding fees*

138
† FORTUNINO MATANIA (ITALIAN 1881-1963)
Bathing beauty and gentlemen
Signed lower right
Watercolour on paper
22 x 24cm (9.5 x 9.25in)
Mounted and framed
£300-500

138

139
† FORTUNINO MATANIA (ITALIAN 1881-1963)
Merrymaking, a historical scene
Signed lower right
Watercolour on paper
21 x 23cm (8.5 x 9.25in)
Mounted and framed
£300-500

139

140
NIKOLAI PIMONEKO (UKRAINIAN 1862-1912)
Ukrainian Village
Signed lower left
Watercolour on card
29 x 42.5cm (11.5 x 16.75in)
Framed
£300-500

140

141

141
† ERNEST HOWARD SHEPARD M.C., O.B.E. (BRITISH 1879- 1976)
Edgar Roy Samuel 1928
Pencil portrait drawing
Monogrammed and dated
Mounted and framed
21.5 x 16cm (8.5 x 6.25in)

Footnote: Best known as the illustrator of Winnie the Pooh, the present work was part of a 12 drawing commission by the father of the sitter.

Provenance: Kaye Michie Fine Art.

£500-800

142

142
CHARLES SAMUEL KEENE (ENGLISH 1823-1891)
A city conversation
Signed with monogram
Pen and brown ink
27.4 x 22.5cm (10.75 x 8.75in)

£300-400

143

144

145

143
LUCIEN PISSARRO (FRENCH 1864-1944)
Paysage
Conte and graphite landscape drawing
9 x 12cm (3.5 x 5in)
Mounted and framed

Provenance: Cadogan Gallery, Pont Street

£400-600

144
SIR WILLIAM NICHOLSON (BRITISH 1872-1949)
Studies in the Public Gardens
Charcoal
18 x 22cm (7.1 x 8.75in)

Together with 'Two old ladies sitting on benches on the Quai des Dames', by the same hand
(2)

Provenance: With Folio Fine Art Ltd., 1972

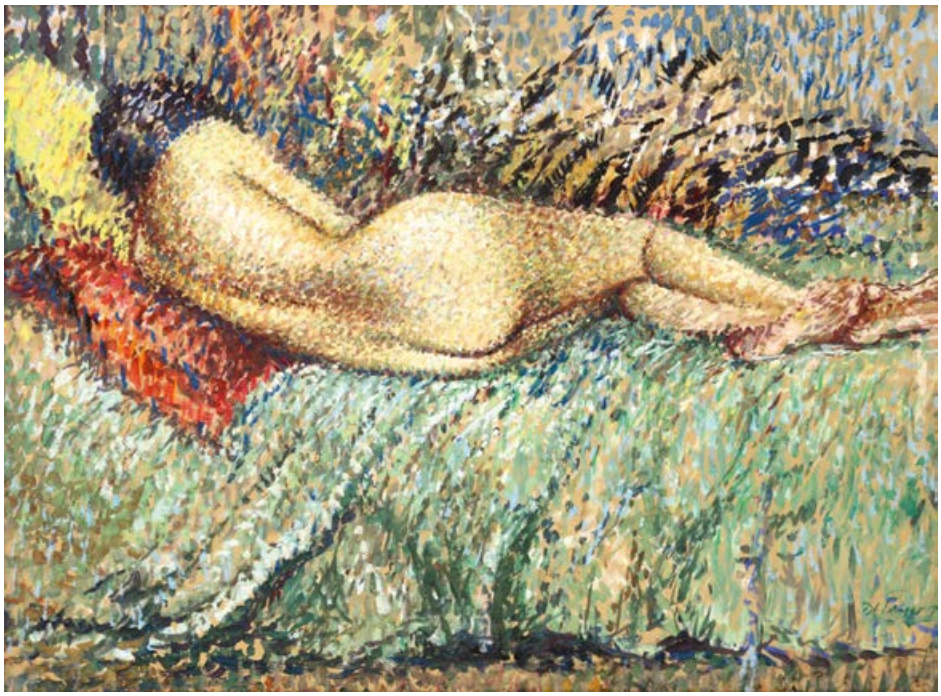
£300-500

145
MAX RAPPAPORT (HUNGARIAN 1884-1924)
Lady on a Bench
Signed lower right and dated 1904
Charcoal interior study, on buff
24.5 x 29.5cm
Mounted with title board

£200-300

*See inside front cover for information regarding fees

146
FRENCH SCHOOL (20TH CENTURY)
Impressionist Nude
Indistinctly signed lower right 1979
Gouache on paper
58.5 x 78.5cm (23 x 31in)
Framed and glazed
£800-1,200



146

147

148

147
LOUIS FAIRFAX MUCKLEY (BRITISH 1862-1926)
Still Life study of Whitebeam, c.1900
Signed lower left
Watercolour heightened with white
27 x 17.5cm (10.5 x 7in)
£200-300

148
PAUL MAZE (FRENCH 1887-1979)
Still life, Roses in a Vase
Signed lower left
Pastel on buff paper
37 x 34.5cm (14.5 x 13.5in)
£300-500

Prints

149

149
AFTER JOSEPH MALLORD WILLIAM TURNER R.A.
(ENGLISH 1775-1851)
Knaresborough, Yorkshire
Inscribed below, *'Drawn by J.M.W. Turner R.A., Etched by T. Jeavons, 1828'*
Working proof etching on Japanese paper stuck down on wove paper
Image size 16.8 x 23cm (6.5 x 9in)
Published: Picturesque Views in England and Wales, 1827-38
£200-300

150

150
A SET OF 4 HAND-TINTED ENGRAVINGS (c.1830's)
Ansicht von Coblenz und der Festung
Vue du Pont d'Isaac, St Peterburg
Vue du Palais du Marbre, St Petersburg
Vue du Grindelnalo
37.5 x 51cm (15 x 20in) each
Gilt frames, glazed (4)
£300-400

151

151
A PAIR OF EARLY 19TH CENTURY HAND-TINTED ENGRAVINGS
Vue de Toeplitz en Boheme
Vue de Dresde pris du Cote de Nord-Est
47 x 66cm (18.5 x 26in)
In matching gilt frames (2)
£250-350

152

152
WILLIAM WALCOT R.E. (BRITISH 1874-1943)
Trafalgar Square
Etching with dry-point and aquatint
Pencil signed
Unmounted
9.5 x 18.5cm (3.25 x 7in)
£180-240

*See inside front cover for information regarding fees

153

154

155

156

153
ERIC GILL A.R.A. (BRITISH 1882-1940)
Mother and Child 1924
Wood engraving on tissue
8.2 x 8.2cm (3.25 x 3.25in)
Mounted
This impression was published by Douglas Cleverdon in Bristol, 1929, as part of a selection of Gill's engravings. It comes from the set on tissue that accompanied 80 copies on Batchelor handmade paper. The complete edition totalled 490 copies.

Provenance: Private collection of a prints and drawings connoisseur

£180-240

154
PIERRE BONNARD (FRENCH 1867-1947)
Femme assise dans sa baignoire - Woman seated in her bath 1942
Lithograph in nine colours From the editions of 1,000 impressions issued by Arte Nice to accompany the de-luxe programme for Maurice Chevalier's Cannes Charity Concert 1942
With label for The Redfern Gallery
25 x 29cm (9.8 x 11.5in)
Mounted and framed

Provenance: the collection of H.E. Bates (1905-1974), author of 'The Darling Buds of May'.

£300-400

155
JAMES ABBOTT McNEILL WHISTLER (AMERICAN 1834-1903)
Sunset Venice
Lithograph by T.R. Way after the original pastel
Published by The Studio Art Magazine, 1903
On buff
Unmounted
12.5 x 23.5cm (5 x 9.5in)

£100-140

156
† WILLIAM LEE HANKEY R.W.S., R.I., R.O.I.
(BRITISH 1869-1952)
Virgin and Child, c.1909-1910.
Pencil signed, with blind stamp and titled to margin.
Rare soft ground etching and aquatint in colours
20 x 15cm (7.75 x 6in)
Unmounted.

Provenance: Private collection of a prints and drawings connoisseur.

£200-400

Oil Paintings

157 (a pair)

158

157
FOLLOWER OF MARIO NUZZI, CALLED MARIO DEI FIORI
Chrysanthemums, morning glory, roses and other flowers in a sculpted vase on a stone ledge; and Tulips, carnations, and other flowers in a sculpted vase on a stone plinth
Oil on canvas
128.5 x 89.2cm (50.5 x 35in)
A pair (2)
£8,000-12,000

158
FOLLOWER OF JAN VAN OS (DUTCH 1744 -1808)
Still life of flowers in an urn on a ledge in an alcove
Oil on canvas
77 x 63cm (30.5 x 25in)
Fine gilt frame
With Christies 25/5/86
£2,000-3,000

*See inside front cover for information regarding fees

159

159
FOLLOWER OF AELBERT JACOBS CUYP (DUTCH 1620-1691)
Horses at an Inn
Oil on canvas, re-stretched and re-lined
33 x 39cm (13 x 15.5in)
Gilt frame
£400-600

160

160
DUTCH SCHOOL (18TH CENTURY)
Portrait of a Man
Oil on canvas
Possibly after 17th Century painting
47 x 37cm (18.5 x 14.5in)
£500-700

161

162

161
FRENCH SCHOOL (19TH CENTURY)
Portrait of a Lady, seated in an interior
Oil on canvas
42 x 52cm (16.5 x 20.5in)
Fine gilt frame, re-lined
£1,500-2,500

162
EUGENE LEDOUX FRENCH (19TH CENTURY)
Still Life Summer Blooms in a Classical Urn
Signed upper left, dated 1874
Oil on canvas
96 x 60cm (38 x 24in)
Giltwood frame with nameplate
£800-1,200

163

164

163
AMERICAN SCHOOL (19TH CENTURY)
Portrait of a Gentleman
Oil on canvas
88.5cm x 69cm (35 x 27in)
Unframed

Footnote: on an Edward Dechaux, New York canvas

£700-1,000

164
CECIL VAN HAANEN (AUSTRIAN 1844-1914)
Portrait of a Lady.
Oil on canvas, signed and dated 1879 upper left, labels verso.
52 x 44cm (20.5 x 17.5in)
In ornate gilt frame.

Provenance: Passini Family by descent

Footnote: This Portrait is of Rosa, the Great Aunt of the present owner.

Rosa was the daughter of Johann Nepomuk Passini (1798–1874), court painter in Austria.

£1,500-2,000

165
C. NEKROV (?) / RUSSIAN SCHOOL (19TH CENTURY)
Summer Blooms in a Gilded Urn
Signed lower right
Oil on canvas
40 x 30cm (15.75 x 11.75in)
Unframed, on original canvas

£300-500

165

166 (a pair)

167

166
ATTRIBUTED TO RICHARD RAMSEY REINAGLE
(BRITISH 1775-1862)
A pair of portraits of a distinguished Lady and Gentleman
Oil on canvas, oval
82 x 65cm (32.25 x 24.5in)
Moulded gilt frame (2)
£1,500-2,000

167
FRENCH SCHOOL (LATE 18TH CENTURY)
Summer, a fragment
Oil on canvas
55 x 29cm (21.5 x 11.5in)
Unframed
£200-300

*See inside front cover for information regarding fees

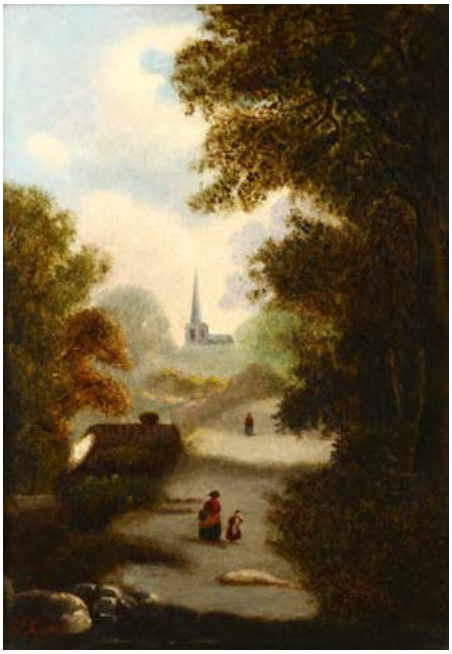
168

168
FRENCH SCHOOL (c.1900)
Ladies in a Bar
Indistinctly signed lower left
Oil on canvas
46 x 55cm (18 x22in)
Framed
£2,800-3,400

169

169
† GEORGES ANTOINE VAN ZEVENBERGHEN
(BELGIAN 1877-1968)
Leda ou le Modelle
Original label verso dated 1932
Oil on panel
26 x 21cm (10.25 x 8.25in)
Birdseye maple veneer frame
£800-1,200

170



171

172

173

170
JOHANN JACOB MULLER
(LATVIAN 1765-1832)
A coastal landscape with an angler on the shore, fishing boats and other vessels on the water, and the harbour of Tropea (Calabria) beyond
Signed with monogram MR
Oil on canvas laid to panel
46 x 63cm (18.5 x 25in)

Provenance: Private collection, Germany

£600-800

171
DUTCH SCHOOL
(19TH CENTURY)
Wooded landscape with figures
Indistinctly signed lower left
Oil on canvas
34 x 24cm (13.25 x 9.5in)

£300-500

172
EUROPEAN SCHOOL
(19TH CENTURY)
Mount Vesuvius
Oil on panel
13.25 x 9cm (5.5 x 3.5in)
Beautiful Florentine carved gilt frame

£500-700

173
E.J. WATT (19TH CENTURY)
An extensive Thames view from Greenwich, sunset with prison hulk
Signed lower left
Oil on canvas laid to board
51 x 76cm
Framed and Glazed

£2,000-3,000

*See inside front cover for information regarding fees

174

175

176

177

174
AFTER EDWIN HENRY LANDSEER
(BRITISH 1802-1873)
War
Oil on canvas
83 x 59cm
Framed

Footnote: The original work by Landseer is in the Walker Art Gallery, Liverpool

£2,200-2,600

175
CIRCLE OF SIR JOSHUA REYNOLDS
(BRITISH 1723-1792)
The Holy Family, a study
Oil on artist board
27.5 x 20cm
Unframed

£600-600

176
CIRCLE OF SIR JOSHUA REYNOLDS
(BRITISH 1723-1792)
An oil study of a girl hugging a lamb
Oil on canvas
76cm x 63.5cm.
Framed, various labels verso.

Footnote: This study relates closely to Reynold's work 'The Careful Shepherdess'

£500-700

177
ENGLISH SCHOOL
(19TH CENTURY)
A pair of pictures of two hunting dogs and three puppies
Oil on panel
18 x 23cm (7 x 9in)
Unframed (2)

£200-400

178 (a pair)

178
JOSEPH THORS (DUTCH 1835-1920)
A pair of Country Landscape Views
Signed lower right
Oil on canvas
20 x 30cm (8 x 12in)
£300-500

179

179
WILLEM BASTIAAN THOLEN
(DUTCH 1860-1931)
Zomernacht, Moonlit canal scene,
The Hague
Signed lower left
Oil on canvas
71 x 102cm (28 x 40.25in)
Unframed
Various labels verso
£3,000-5,000

180
No Lot

181

181
ENGLISH SCHOOL (19TH CENTURY)
Country landscape with tree feller
Oil on canvas
40 x 60cm (15.75 x 23.5in)
Modern frame
£200-300

*See inside front cover for information regarding fees

182

182
MARTIN COULAUD (FRENCH 1860-1906)
Shepherd and Flock through woodland
Oil on board
17 x 26.5cm (6.5 x 10.5in)
Gilt frame

£300-500

183
MARTIN COULAUD (FRENCH 1860-1906)
Herding Sheep
Signed lower right
Oil on panel
17 x 26.5cm (6.5 x 10.5in)
Gilt frame

Footnote: With Hewson & Forster, Sheffield, Fine Art Dealer; and old Christie's stamp

£300-500

184
BELGIAN SCHOOL (19TH CENTURY)
The Young Cowherd in Landscape
Indistinctly signed lower right
Oil on canvas
73 x 92cm (29 x 36in)

£700-1,000

185
JAN JULIUS VAN DE SANDE BAKHUYZEN (DUTCH 1835-1925)
Heading Home from the Fields
Signed lower left
Oil on canvas
In a gilt frame with painted nameplate
50 x 75cm

Provenance: With Coolings Gallery

Footnote: Studied at the Royal Academy of Art in The Hague and was an active member of The Hague School

£800-1,200

186
MARTIN COULAUD (FRENCH 1860-1906)
Shepherd Girl with her Flock
Signed lower right
Oil on board
17 x 26.5cm (6.5 x 10.5in)

Footnote: with Hewson & Forster, Sheffield, Fine Art Dealer label; and sale stamps

£300-500

183

184

185

186

187

187
BRITISH SCHOOL (EARLY 19TH CENTURY)
Race Around a Lighthouse
Oil on canvas
Unsigned
25.5 x 30cm (10 x 12in)
£180-240

188

188
FOLLOWER OF CLARKSON STANFIELD
(BRITISH 1793-1867)
Shipping in choppy waters
Oil on canvas
54 x 76cm (21 x 30in)
Gilt frame
£1,500-2,000

189

189
CHARLES BLOUCHE (DANISH 19TH CENTURY)
Seascape with figures
Signed, inscribed and dated *'Chr. Blouche* (?)
Kjobenhavn, 1877'
Oil on canvas
110 x 178cm (43.5 x 70in)
Unframed
£1,500-2,500

**See inside front cover for information regarding fees*

190
ENGLISH SCHOOL (19TH CENTURY)
View of the Thames
Oil on canvas
111 x 151cm (44.75 x 59.5in)
£1,500-2,000

190

191
CHARLES GREGORY
(BRITISH 1810-1896)
Cutter yachts racing off Old Castle Point, Isle of Wight
Signed 'C. Gregory' (lower right); and inscribed *'OLD / CASTLE / POINT'* (on the driftwood, centre left)
Oil on canvas
40.8 x 61.1cm (16 x 24in)
£1,500-2,000

191

192
BRITISH SCHOOL (19TH CENTURY)
Figures on the Shore
Indistinct gallery label verso
Oil on canvas
44 x 83cm (17.5 x 32.5in)
Gilt frame
£2,000-3,000

192

193

194

195

196

193
ATTRIBUTED TO RALPH ALBERT BLAKELOCK
(AMERICAN 1847-1919)
Boats in a moonlit sea
Oil on board
30 x 19cm (12 x 7.5in)
Gilt frame
£2,000-3,000

194
ATTRIBUTED TO RALPH ALBERT BLAKELOCK
(AMERICAN 1847-1919)
A Moonlit Castle harbour
Oil on board
20 x 41cm (8 x 13.75in)
Gilt frame
£2,000-3,000

195
† MICHAEL W MATORIN
(RUSSIAN 1905-1989)
Countryside near Moscow
Extensively inscribed verso with export stamp
Oil on Board
28.4 x 41cm (11.25 x 16in)
Provenance: Artists studio Moscow, Roy Miles Gallery.
£500-700

196
† WALTER HERBERT ROE
(BRITISH 1860-1961)
Skovshoved Fishing Scene
Signed Lower Left dated 1916
Oil on canvas
90 x 70cm (35.5 x 27.5in)
Modern frame
£600-800

*See inside front cover for information regarding fees

197

198

199 (a pair)

197
ATTRIBUTED TO PIERRE PETRAUD
(FRENCH 1808-1880)
Fishing on a Pier, Alexandria, Egypt
Oil on canvas
56.5 x 46cm (22.5 x 18.5in)
£700-1,000

198
ORIENTALIST SCHOOL
(19TH CENTURY)
Odalisque
Oil on canvas
65 x 89cm (25.5 x 34.75in)
Unframed
£700-1,000

199
GERMAN SCHOOL (19TH CENTURY)
A fine pair of portraits of a man seated, smoking and a musician
Oil on panel
31 x 23cm (12.2 x 9in)
Gilt Frames
(2)
£500-700

200

200
ERICH BRUNKAL (GERMAN 1859-1930)
A beautiful maiden in a Middle Eastern interior, Orientalist Oil
Oil on canvas
Signed lower right
90 x 64cm (35.5 x 25in)
Fine gilt frame
Various inscriptions on label verso
£6,000-8,000

201

201
ISIDORE ALEXANDRE AUGUSTIN PILS (FRENCH 1813-1875)
Orientalist oil of family at doorway preparing cous-cous
Signed lower right
Oil on canvas
90 x 67cm (35.5 x 26.25in)
Fine Gilt frame with nameplate
Various labels and artist wax seal on verso
£7,000-10,000

*See inside front cover for information regarding fees

202

202
GUSTAVE CLARENCE RODOLPHE BOULANGER
(FRENCH 1824-1888)
Aristocratic ladies promenading at the city walls
Signed and dated 1869 centre right
Oil on canvas
73 x 50cm (28.75 x 19.75in)
Original gilt exhibition frame

Footnote: MEDAILLE GDE EXP VIENNE 1873 plaque to frame

£40,000-60,000

203

203
LÉON ADOLPHE AUGUSTE BELLY (FRENCH 1827-1877)
The Beautiful Shepherd Girl
Signed lower left
Oil on canvas
94 x 64cm (37 x 25in)
Impressive gilt frame
£7,000-10,000

*See inside front cover for information regarding fees

204
ENGLISH SCHOOL (c.1840)
Portrait of a Lion
Oil on canvas
Framed
126 x 100cm (50 x 39.5in)
£2,000-3,000

205
FRENCH COLONIAL SCHOOL (LATE 19TH CENTURY)
Portrait of a Tribesman with Spear
Oil on canvas.
Re-lined.
61 x 38cm (24 x 15in)
Framed
£800-1,200

206
CAZAGNY (FRENCH 19TH CENTURY)
Portrait of a Dog Wearing a Top-Hat
Oil on panel.
Signed upper right
22 x 15.5cm (8.75 x 6.25in)
Unframed
£600-800

204

205

206

207

207
ADAM EDWIN PROCTOR (BRITISH 1864-1913)
Oran Harbour, Algeria
Unsigned
Oil on canvas
68 x 47cm (26.5 x 18.5in)
£1,500-2,000

208

208
† ADOLPHE LOUIS GAUSSEN (FRENCH 1871-1954)
Fishing Boats at St Tropez
Signed lower left
Oil on board
32 x 40cm (12.5 x 15.75in)
Framed with title plate
£700-1,000

209

209
† ALEXANDER KUPRIN (RUSSIAN 1880-1960)
Rioni River, Georgia c.1920/30s
Signed lower right
Oil on board
30 x 60cm (12 x 24in)
£800-1,000

**See inside front cover for information regarding fees*

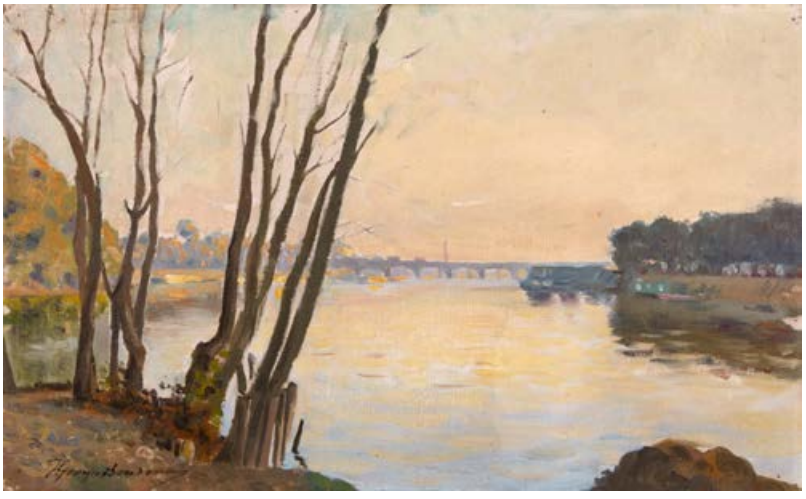
210
EDMOND PICARD (FRENCH 1861-1899)
Tower Bridge Under Construction, an Impressionist view of the Thames
Signed and dated '*June 1892*' lower left
Oil on canvas
37 x 45cm (14.5 x 17.75in)
Gilt frame
£1,000-1,500

210

211
ITALIAN SCHOOL (EARLY 20TH CENTURY)
Sketch of a riverside
Indistinctly inscribed E Rambelli(?) and dated verso 6/6 1918
Oil on board
9.5 x 14cm (3.7 x 5.5in)
Framed and glazed
£200-300

211

212
T. GEORGES BONDOUY
(FRENCH LATE 19TH/EARLY 20TH CENTURY)
View of the Seine
Signed lower left
Oil on canvas laid to board
24 x 38.5cm (9.5 x 15.25in)
Provenance: Trousson & Cie label verso
£300-500



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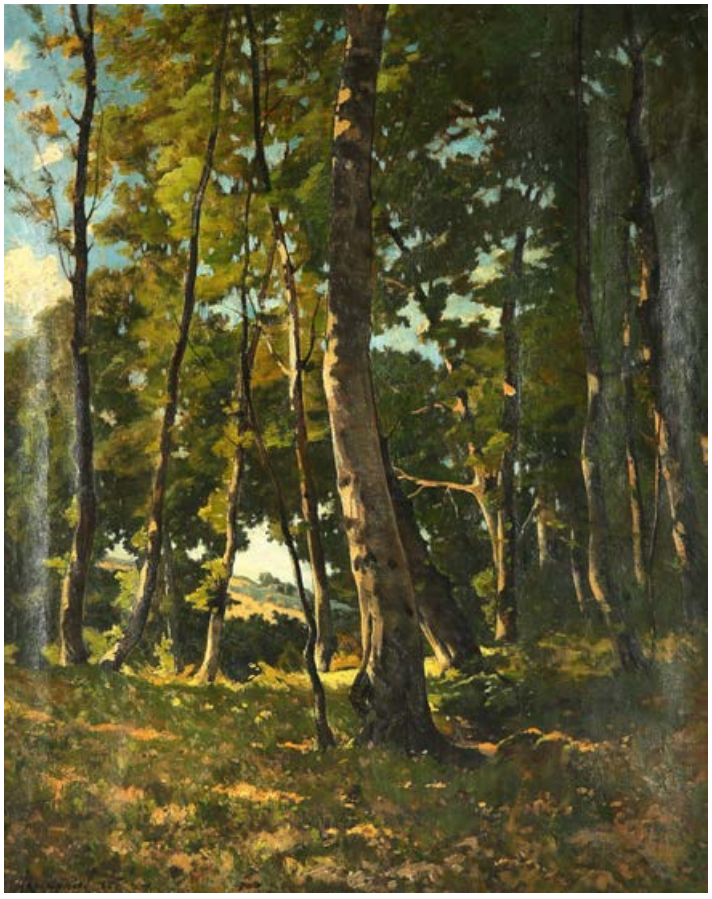
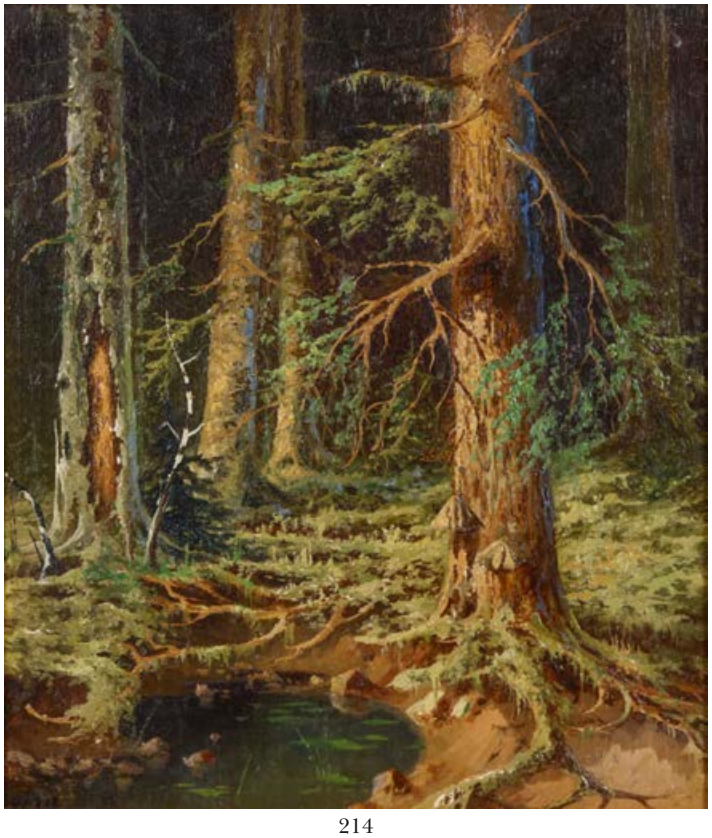


213

213
HENRI JOSEPH HARPIGNIES (FRENCH 1819-1916)
Entre de Foret
Signed and dated *'Hharpignies 85'* lower left
Oil on canvas
94 x 75cm (37 x 29.5in)
£4,000-6,000

214
IVAN SHISHKIN (RUSSIAN 1832-1898)
Pond in a wood
Signed lower left
Oil on canvas board
33.5 x 30cm (13.25 x 12in)
Framed
£4,000-6,000

215
WIHELM NAGEL (GERMAN 1866-1944)
Tea time ladies
Inscribed verso
Oil on board
44 x 34cm (17.25 x 13.25in)
Framed
£600-800



214

215

**See inside front cover for information regarding fees*

216
FRIDA TENNBAUM (EARLY 20TH CENTURY)
Church in a landscape
Indistinctly inscribed, lower right
Oil on panel
24 x 40.5cm
In a gilt frame
£200-300

216

217
F. SHICKEDANZ (GERMAN 1915-1972)
Panoramic Landscape with Lake
Oil on canvas
70 x 100cm (27.5 x 39.5in)
£300-500

217

218
R.EASTON STUART (SCOTTISH 1890-1940)
Seagulls in a landscape
Signed and dated lower left 1936
Oil on canvas
62 x 76cm (24.5 x 29.5in)
Gilt frame
£400-600

218

219 (a pair)

219
BRITISH SCHOOL (EARLY 20TH CENTURY)
Pair of accomplished Oil on board London views;
Hyde Park Promenade and The Bull and Bush, Hampstead.
Both indistinctly signed and monogrammed.
22 x 30cm (8.75 x 12in)
In matching frames.
(2)
£600-800

220

221

220
CIRCLE OF EDWARD ATKINSON HORNEL
(SCOTTISH 1864-1933)
Summer Garden Girls
Indistinctly monogrammed lower left
Oil on canvas
50 x 60cm (19.75 x 23.75in)
Label verso W.Johnstone - Colourman, Stirling (No.695)
£400-600

221
GIUSEPPE PITTO (ITALIAN 1857-1928)
Italian market scene with grape seller
Signed lower left
Oil on canvas
48.5 x 68.5cm (19 x 27in)
Framed
£1,000-2,000

*See inside front cover for information regarding fees

222
EUROPEAN SCHOOL (20TH CENTURY)
The Alexander Column, Palace Square, Saint Petersburg, Russia
Indistinctly signed lower right
Oil on canvas
60 x 40cm (23.5 x 15.75in)
Unframed
£200-300

222

223
HENRY SCHAFER R.B.A. (BRITISH 1854-1915)
A Corner of Old Antwerp and Vegetable Stall by a canal in Freiberg, Baden.
Oil on canvas, a pair
40 x 30cm (15.75 x 24in)
Gilt framed with velvet slip (2)
£600-800

223 (a pair)

224

224
DELPHIN ENJOLRAS (FRENCH 1865 -1945)
Home after the Ball
Oil on board
73 x 53cm (28.75 x 20.75in)
Signed lower right
Gilt frame
£3,000-5,000

225
TIHAMER MARGITAY (HUNGARIAN 1859-1922)
A couple in an interior by firelight
Signed lower right
Oil on canvas
68 x 50cm
Exhibition frame
£400-600

226
BENGT NORDENBERG (SWEDISH 1822-1902)
The wool cutter, interior scene with children and an old lady
Oil on panel
Signed and dated 1874 lower left
48 x 39cm
In original gilt frame
£1,000-2,000

225

226

**See inside front cover for information regarding fees*

227 (a pair)

227
DELPHIN ENJOLRAS (FRENCH 1857-1945)
A pair of portraits of glamorous ladies at their dressing tables
Oil on canvas
Each signed
110 x 72cm (43.25 x 28.25in)
Gilt frames (2)
£8,000-12,000

228

228
DUTCH SCHOOL (19TH CENTURY)
Tending the cottage garden
Oil on canvas laid to board
39 x 57cm (15.5 x 22.5in)
Framed
£300-500

229

229
NATALE TOMMASSI
(ITALIAN SCHOOL 19TH/20TH CENTURY)
Sketch of a park
Oil on board
15 x 21cm (6 x 8.2in)
Framed
£200-300

230

230
W.E.T. (BRITISH SCHOOL, 20TH CENTURY)
A Moonlit bridge over a river
Signed lower right
Oil on board
27.5 x 35cm (11 x 14in)
£300-500

*See inside front cover for information regarding fees

231

232

231
MANNER OF FREDERICK GORDON CROSBY
(BRITISH 1885-1943)
Bentley Racing in a Continental Landscape
Oil on canvas
Bears signature lower right
38 x 54cm (15 x 21.25in)
Framed
£600-800

232
† PETER BIEGEL (BRITISH 1913-1989)
'Kiwi II', depicting four horse race sketches
Oil on canvas
65 x 54.3cm (25.5 x 21.5in)
Together with a corresponding book by Peter Biegel, 'Racing Pictures', published by Michael Joseph, signed by author, in presentation box.
£700-1,000

233

233
JULES ERNEST RENOUX (FRENCH 1863-1932)
Still life with apples and flowers in a vase
Signed *'E Renoux'* lower right
Oil on canvas
59 x 51cm (23.25 x 20in)
Unframed
£300-500

234
† ROGER MARCEL LIMOUSE (FRENCH 1894-1989)
Still Life Table Top with Flowers
Signed lower right
Oil on canvas
65 x 46cm (25.5 x 18in)
Framed
£1,000-1,500

235
† ROWLAND SUDDABY (BRITISH 1912-1972)
Summer Flowers in a Pottery Jug
Signed lower right
Oil on canvas
65 x 45cm (25.5 x 18in)
Framed

234

235

236

237

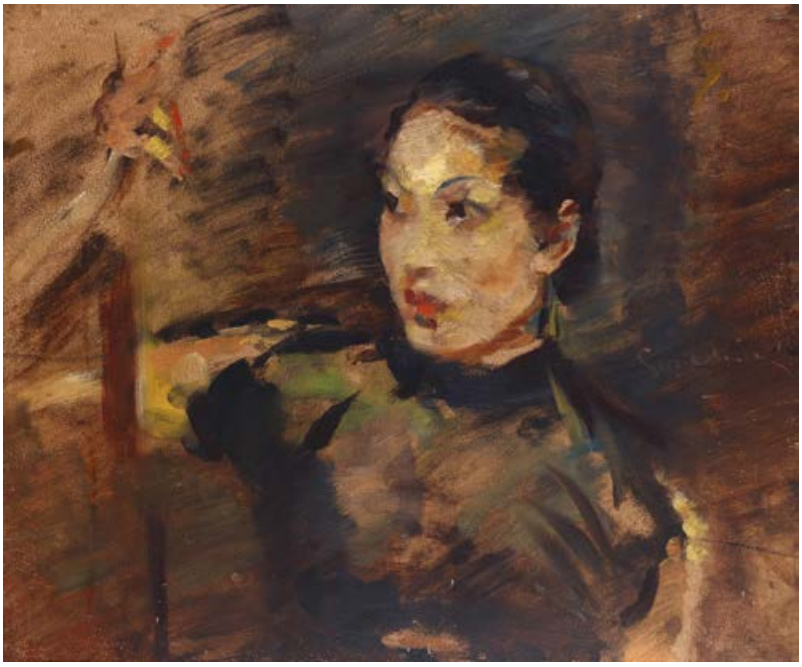
238

236
KONSTANTIN KOROVIN
(RUSSIAN 1861-1939)
Roses on a sand beach, Gurzuf, Crimea
Signed lower left
Oil on board
22 x 29cm (8.75 x 11.5in)
Framed
£7,000-10,000

237
† YVES MOTTET (20TH CENTURY)
Lemon and Two Lobsters
Signed lower right
Oil on cradled panel
14 x 36cm (5.5 x 14in)
£500-700

238
† EYVIND OLESSEN (DANISH 1907-1995)
Chickens
Signed lower right
Oil on canvas 48 x 65cm (19 x 26in)
Framed
£200-300

239



240

239
HOFFMAN (AMERICAN SCHOOL 20TH CENTURY)
Portrait of young lady
Signed and dated lower right 1934
Oil on canvas
58.5 x 49cm (23 x 19in)
Framed
£500-700

242

241

240
HUNGARIAN SCHOOL
(EARLY 20TH CENTURY)
Portrait of an Asian Woman
Indistinctly signed middle right
Oil on metal
49 x 59cm (19.25 x 23.25in)
£400-600

241
† RICHARD DURANGO-TOGO
(ARGENTINIAN b.1910)
A Reclining Nude
Signed lower right
Oil on canvas
58 x 117cm (23 x 46in)
Gilt frame with slip
£1,200-1,500

242
HUNGARIAN SCHOOL
(20TH CENTURY)
Portrait of a Lady
Indistinctly signed lower left
Oil on metal
59 x 49cm (23.25 x 19.25in)
Gilt frame
£400-600

*See inside front cover for information regarding fees

243
FRENCH SCHOOL (MID 20TH CENTURY)
Standing Male Nude Study
Oil on canvas
Unsigned
100 x 73cm (39.5 x 28.75in)
Framed
£2,000-3,000

243

244
FRENCH SCHOOL (EARLY 20TH CENTURY)
A standing abstract figure on a balcony
Monogrammed *'RJ'* lower right
Oil on board
45 x 31cm (18 x12.5in)
£400-600

244

Glossary of Picture Cataloguing Terms

Any Statement as to authorship, attribution, origin, date, age, provenance and condition is a statement of opinion and is not to be taken as a statement of fact.

The Company reserve the right, in forming their opinion, to consult and rely upon any expert or authority considered by them to be reliable.

1. JMW Turner: In our opinion a work by the artist. When the artist's forename(s) is not known, a series of asterisks, followed by the surname of the artist, whether preceded by an initial or not, indicates that in our opinion the work is by the artist named.
2. Attributed to JMW Turner: In our opinion probably a work by the artist, but less certainly as to the authorship expressed than in the preceding category.
3. Studio of JMW Turner: In our opinion probably a work by an unknown hand in the studio of the artist, which may or may not have been executed under the artist's direction.
4. Circle of JMW Turner: In our opinion a work by an as yet unidentified but distinct hand, closely associated with the named artist and of the period, but not necessarily his pupil.
5. Style of…; Follower of JMW Turner: In our opinion a work by a painter working in the artist's style, but not necessarily his pupil.
6. Manner of JMW Turner: In our opinion a work in the style of the artist and of a later date.
7. After JMW Turner: In our opinion a copy (of any date) of a known work of the artist.
8. The term 'signed' and/or 'dated' and/or 'inscribed' means that in our opinion the signature and/or date and/or inscription are from the hand of the artist.
9. The term 'with signature' and/or 'with date' and/or 'with inscription' means that in our opinion the signature and/or date and/or inscription have been added by another hand than that of the artist.
10. Dimensions are given height before width.
11. Pictures are framed unless otherwise stated.

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**See inside front cover for information regarding fees*

Terms and Conditions for Buyers at Chiswick Auctions

1. BEFORE THE SALE

1.1 Agent for the seller
Unless otherwise agreed, Chiswick Auctions Ltd, hereafter referred to as CA LTD acts as agent for the seller. The contract for sale of the property is therefore made between the Seller and the Buyer.

1.2 Definitions
For the purposes of the current Terms and Conditions, the Seller shall be defined as the owner of the Goods. It is implied that the Seller is the legitimate owner and is authorised to sell the Lot.
The Bidder is any registered person participating in the auction, and the Buyer is the successful Bidder for a particular Lot.
The Lot means the item(s) put up for sale by CA Ltd and to which the present Terms and Conditions apply.

1.3 Catalogue descriptions
Any representation in any catalogue or otherwise as to the origin, date, age, attribution, genuineness or estimated selling price of any lot is a statement of opinion only. Such statements do not constitute a representation warranty or assumption of liability by CA Ltd in relation to the Lot. Any prospective Buyer should satisfy themselves prior to the sale as to the reliability of the catalogue description.
The absence of mention related to prior restorations in the Catalogue descriptions does not imply that the good is exempt thereof.
Photographs of any Lot provided by CA Ltd are for indicative purposes only and are not deemed to be a precise representa-tion of the said Lot. The Buyer is advised to seek independent expert advice in order to be assured of the authenticity and true state of the good.

1.4 Inspection
Prior to auction, prospective purchasers are strongly advised to personally examine personally any property in which they are interested to satisfy themselves in relation to matters which may concern them.

1.5 Condition report
CA Ltd may issue a Condition Report on request prior to the sale.
This Condition Report is for identification purposes only and cannot be considered as giving a precise account of the Lot's true state. Thus, some imperfections and faults may not be accounted for in the Condition Report. As aforementioned, and in the absence of any contractual value of the Condition report, it is the Buyer's sole duty to inspect in person the Lot in order be assured of its true condition and CA Ltd shall not be responsible for assertions within the Condition Report hereto.

1.6 Electricals
All electrical items are sold as seen and CA Ltd offers no guarantee as to the working condition of such items or their safety.
It is the Buyer's duty to take necessary steps to be assured that the Lot is safe for normal use.

1.7 Estimates
Estimates are based on various factors inherent to the situation of the market at the time of the sale, as well as considerations such as the condition, rarity, or quality of the item etc. Estimates are only indicative and represent the opinion of CA Ltd. Estimates provided by CA Ltd cannot constitute a guarantee as to the value of the good. Subsequently, goods may sell at prices lower or higher than the provided estimates.

1.8 Reserves
Many Lots are offered subject to a reserve, which is the confidential minimum sale price. The reserve will never exceed the low estimate printed in the catalogue. CA Ltd may open the bidding on any Lot below the reserve by placing a bid on behalf of the seller, and may in their discretion continue to bid up to the reserve price. This can be achieved by bidding in response to other bidders or alternatively by placing consecutive bids.

1.9 Registration to the sale
New bidders will need to register prior to the sale. It is strongly advised bidders register at least 24 hours before the sale. Registration thereafter shall be at the auctioneer's entire discretion.
International bidders may be required to register 48 hours before the sale and to submit bank details.
A deposit may be requested prior to each sale.
Failure to register shall result in the impossibility for the bidder to purchase a Lot.

1.10 Proof of identity
Bidders not previously known to CA Ltd will be required to provide:

- Official proof of identity in the form of a passport or photocard driving licence. No other forms of ID are acceptable.
- Proof of address of main residence. Only official documents showing name and address will be accepted.
- Both landline and mobile telephone numbers
- A bank reference for foreign bidders may be requested
- Corporate clients will have to provide a certificate of incorporation prior to the auction, along with the representative's ID in accordance with the abovementioned requirements for proof of identity.

Any Bidder that does not match the provided identity for registration may not purchase during the sale.

2. DURING THE SALE

2.1 Attendance at auction
Attending the auction in person is recommended.
CA Ltd has the right in their absolute discretion to refuse participation in any auction, to reject any bid, and to refuse admission to the premises.
Bidders are not obliged to be present in person at the auction.
Absentee bidders shall be required to make necessary arrangements with CA Ltd prior to the sale.

2.2 Personal bidding
Bidders attending the auction in person shall be required to collect a number plate prior to the sale.

2.3 Commission bids
CA Ltd will use reasonable efforts to carry out Commission bids received by them prior to the sale for the convenience of clients who are not present at the auction in person. Execution of Commission bids is a free service provided to help clients and CA Ltd does not accept liability for any failure to execute a Commission bid or for errors and omissions in connection with it.
Commission bids shall be executed at the lowest possible price, subject to competing bids and reserves. Although CA Ltd will endeavour to inform Buyers, it is the Buyer's responsibility to check if they have been successful in purchasing a Lot.
In the event of multiple commissions at the same price, the commission set at the older date shall be taken into account.

2.4 Telephone bids
If a bidder is not able to attend in person an auction, CA Ltd will use reasonable efforts to contact prospective Buyers who make arrangements prior to commencement of the sale to bid by telephone.
CA Ltd cannot be held responsible in the event of issues affecting connectivity, resulting in the loss of a chance of purchasing the Lot for the Bidder.

2.5 Internet bids
Some sales may be available to internet bidding, as well as personal attendance. In this event, CA Ltd shall not be held responsible for issues affecting connection.

2.6 Bidding on behalf of someone
A Buyer may bid by proxy. In this event, proof of identity of both the Buyer and the proxy must be communicated to CA Ltd prior to the sale. A copy of the mandate shall also be required.

2.7 Bidding on an item
Bid incrementing is at the auctioneer's entire discretion.

2.8 Video transmission
For the purpose of the sale, Lots may be displayed on video during the auction. In the event of transmission issues, CA Ltd shall not be held responsible for any subsequent outcome.

2.9 Online-only auctions
Some auctions may be available to bidders only through an online platform. In this event, Buyers have a 14 day period at reception of the Lot to withdraw from the sale, in accordance with EU Consumer Law.

2.10 Dispute resolution during the auction
Any dispute shall be settled at the auctioneer's absolute discretion. Under no circumstances will a sale be cancelled after the fall of the hammer, except at the auctioneer's entire discretion.

3. CONTRACT FORMATION AND EFFECTS

3.1 Contract of sale
The contract of sale is between the Buyer and the Seller.
The Buyer shall be the bidder at the highest price at the fall of the hammer. The sale is deemed complete once the auctioneer announces its completion by the fall of the hammer and the contract shall be binding thereafter between the Buyer and the Seller and CA Ltd.
When a Buyer purchases multiple Lots, each Lot is the subject of a separate contract of sale.

3.2 Transfer of property
Property of the goods shall pass to the Buyer only once CA Ltd has received full payment for the goods, this includes the price at the fall of the hammer as well as Buyer's premium, relevant taxes, and costs in relation to shipping.

3.3 Transfer of risks
Purchased Lots shall be at the Buyer's risk in all respects from the fall of the hammer, and neither CA Ltd nor their agents shall be responsible for any loss or damage of any kind, whether caused by negligence or otherwise.

3.4 Cancellation of the sale
At the fall of the hammer, the contract is formed between the Buyer and CA Ltd and is binding thereafter.
Under no circumstances can the Buyer cancel the sale.
CA Ltd may at its entire discretion, during or after the auction, cancel the sale of the Lot or reoffer and resell the Lot if it becomes aware of any error or dispute of any nature, whether or not title has passed to the Buyer, and up to a period of 6 months after the said sale.

Grounds for cancellation under the present section shall include but not be limited to any dispute relating to the attribution or provenance of the Lot, ownership and title, fraud or deceit, lack of relevant licences or certificates, any subsequent changes in domestic or international legislations restricting the sale of export of goods etc.
In the event of internet-only auctions, the Buyer shall have a 14 day right to retract, after reception of the Lot, under EU Consumer Law. Public auctions are not covered by this right to retract.

3.5 Returns and refunds
CA Ltd will only issue a refund using the same method of payment originally used by the Buyer to pay for the purchase, or by bank transfer. The Buyer's refund will be processed without undue delay and in any event within no more than 28 days of the day the Buyer gave CA Ltd notice of cancellation.
If the Buyer exercises their right of retraction when authorised to do so by Law, CA Ltd shall proceed to issue a complete refund, comprising the hammer price of the Lot, buyer's premium and shipping fees. However return fees shall remain at the expense of the Buyer.

4. AFTER THE SALE

4.1 Payment
All purchased lots must be paid for on the day of the auction. Commission bids must be paid for no later than the day after the auction. Payment must be in cash, debit, credit card or bank transfer. Cheques are not accepted.
Cash payments shall not be receivable for amounts over €10,000, regardless of the payment being for one or multiple Lots.
Payments made by someone other than the registered Buyer shall not be accepted.
Title will not pass to the Buyer until CA Ltd has received all amounts due to them in cleared funds even if the Lot has been released to the Buyer.

4.2 Buyer's Premium
The Buyer will pay CA Ltd a premium of 25% on the hammer price plus VAT on that commission on the first £500,000 and 12% plus VAT on the balance thereafter. A Buyer's Premium of 19.5% plus VAT is charged on Wine & Spirits Lots.

The standard rate of VAT is charged on the premium except on Lots marked '†' where normal VAT rules apply and the standard rate of VAT will be charged on both hammer price and premium.
In order to receive a refund of VAT amounts/Import VAT (as applicable) non-EU buyers must:

(a) have registered to bid with an address outside of the EU; and
(b) export the lot from the EU within 30 days of collection for * lots and 3 months of collection for all other lots and immediately afterwards provide us with satisfactory proof of export.
(c) Details of the documents which you must provide to us to show

satisfactory proof of export/shipping are available from our Finance team. A processing fee of £35.00 per invoice is charged to check shipping/export documents.
(d) No VAT amounts or Import VAT will be refunded where the total refund (after deducting the processing fee) is under £35.

4.3 Taxes
The Buyer is responsible for paying VAT on any Lot, above hammer price and Buyer's premium. The rate applicable shall be the legal rate at the date of the sale.
Goods such as books and antique books, music, maps and charts etc. are subject to zero-rated VAT.
In addition, any import taxes that may be incurred shall be paid by the Buyer above hammer price, VAT and Buyer's premium. The present paragraph applies in particular to imports within the United-States and Australia. The Buyer is advised to verify such matters prior to the sale.

4.4 Artist Resale Rights / Droit de Suite
Lots marked with 'ARR' may be subject to a levy.
Droit de Suite is a royalty payable to a qualifying artist or to the artist's heir each time a work is resold during the artist's lifetime and up to a period of 70 years after the artist's death. Royalties are calculated on a cumulative sliding percentage scale based on the hammer price excluding the buyer's premium. The royalty does not apply to Lots selling below the sterling equivalent of €1,000 and the maximum royalty payable on any single Lot is the sterling equivalent of €12,500.
Royalties for Droit de Suite are as follows:

- From 0 to €50,000 4%
- From €50,000.01 to €200,000 3%
- From €200,000.01 to €350,000 1%
- From €350,000.01 to €500,000 0.5%
- Exceeding €500,000 0.25%

4.5 Remedies for non-payment
If the Buyer fails to make full payment in cleared funds within the time required as aforementioned, CA Ltd shall be entitled to exercise any one or more of the following rights or remedies additional to such other rights or remedies available:

- To cancel the sale
- To charge interest at 4% per annum above the base rate of Lloyds Bank Plc.
- To resell the Lot on such terms by auction or otherwise entirely at CA Ltd's discretion. The Buyer will be liable for all costs including legal fees incurred in the sale and will remain liable for any shortfall arising upon sale.
- To offset against any sums which CA Ltd may owe the Buyer the outstanding sums unpaid by the said Buyer
- Where the Buyer owes sums to CA Ltd in respect of different transactions, to discretionarily apply any sum paid by the Buyer for discharge of any owed sums.
- To refuse entry to the Buyer at any future auction and/or reject any future bids by the Buyer and/or seek a deposit from the Buyer entirely in the discretion of CA Ltd.
- To exercise a lien over the Buyer's property in the possession of CA Ltd as collateral for any outstanding sums owed and to exercise all the rights and remedies of a person holding security over any such property, whether by way of pledge, security interest or in any other way to the extent permitted by Law.
- To commence legal proceedings for the recovery of the total amount due together with interest, legal fees and costs.
- To take such other action as is permissible by Law and in the discretion of CA Ltd.

4.6 Collection
Purchased Lots can be collected from the auction room after the sale has ended or between 10am and 6pm up until close of business on the Friday following the sale. Special arrangements may be made for collection on Saturday at CA Ltd's discretion.

4.7 Storage
Purchased Lots not collected before 6pm on the day after the sale shall incur storage charges of £5.00 per Lot, per day or part thereof. CA Ltd shall be entitled to retain purchased Lots sold until all sums due have been paid to CA Ltd. If any purchased lot remains uncollected 21 days after the sale, storage charges shall thereafter be £10 per day and CA Ltd shall, in accordance with the Law, have the right to sell the purchased Lot to recover payment of storage charges outstanding.
Any balance proceeds of sale received after payment of all sums outstanding and due to CA Ltd shall be held for the account of the Buyer.

4.8 Shipping
Any shipping costs that may arise subsequently to the sale shall be at the Buyer's expense. Such costs may include but not limited to postage, import and export permits where required and any other licence necessary for goods to be shipped outside of the European Union.
CA Ltd does not offer insurance for shipping. However, CA Ltd may arrange insurance upon the Buyer's request and at the Buyer's expense. CA Ltd cannot be held responsible for any damages that may be incurred to goods prior to the fall of the hammer.

4.9 Loss or Damage
CA Ltd does not accept liability for loss or damage occurring to Lots after the sale. CA Ltd will use reasonable efforts when handling packing and shipping of Lots purchased, but shall not be responsible for any loss or damages that may occur whilst the said Lot is in any third party's care.

4.10 Cultural Goods import and export restrictions
Cultural goods may be subject to import and export restrictions. Under EU Regulations related to the trade of cultural goods, export licences may be required for export outside of the European Union if the item's value exceeds the EU threshold. Under UK Law, a licence may also be required for intra-EU trade.
Licenses are issued by Arts Council England and it is the Buyer's duty to obtain them. Some countries restrict the import of specific cultural goods. For example, the United States prohibits the import of pre-Columbian monumental or architectural sculpture or murals, as well as any cultural goods in provenance from some countries subject to armed conflicts.
The Buyer must verify local legislation prior to the sale in order to be assured that import or export is possible.

4.11 CITES import and export restrictions
Certain endangered species are listed in the CITES Convention. Listed specimens and any parts or products thereof are subject to issuance of an export permit when leaving the European Union.
Appendix I species, are also subject to issuance of a prior import permit from the country in which the goods are to be imported. Such permits are necessary before applying for export permits and it is the Buyer's duty to initiate the proceedings with the relevant authority.
The Buyer must be aware that certain countries prohibit the import of some species or any parts or products derived thereof. For example, the United States prohibit all import of African elephant ivory, and any item containing parts that may merely resemble African elephant ivory must be accompanied by relevant documentation stating it is not the latter.
Worked items that are dated before 1947 are exempt from import restrictions for intra-EU trade and shall not require export licences.
Please be aware that all Lots marked with the symbol **λ** are subject to CITES regulations.

4.12 Limitation of liability regarding CITES export licenses
Where licences are required for importing or exporting outside of the European Union, it is the Buyer's duty to obtain them.
CA Ltd cannot be held responsible if the Buyer's application for an export permit is unsuccessful. Subsequently, in the event of failure thereof, CA Ltd shall not permit cancellation or rescission of the sale.

4.13 Warranties
CA Ltd does not provide the Buyer with warranties relating to any Lot, unless required by Law.

4.14 Authenticity warranty
In the event of a Lot being sold as authentic under the catalogue description and the Buyer provides evidence in the form of a written report by a recognised expert or test results that the said Lot is not, CA Ltd will refund the purchase price.
The Buyer shall give notice to CA Ltd within 28 days from knowledge or any event giving reasons for suspecting that the item is not authentic, and within one year of the said sale. Any claim thereafter shall not be receivable. For the purposes of the present paragraph, authenticity shall be defined as the state of a Lot that is genuine and not a forgery or a copy.

5. ANTIQUITIES AND TRIBAL ART

5.1 Import and export restrictions and regulations
Archaeological goods over 100 years of age, unless covered by exemption of limited scientific interest, will require an EU Licence for export to a third country, regardless of their value.
It is recommended that the Buyer contact the Export Licensing Unit at Arts Council England in order to be assured the good is or not of limited archaeological or scientific interest.
Archaeological goods found on United-Kingdom soil or in UK territorial waters over 50 years of age shall require a UK Licence regardless of their value and regardless of the export destination. Other archaeological objects regardless of their origin will require an Individual Licence or OGEL depending on their value.
Both European-Union and UK Licences may be required simultaneously for some items. It is the Buyer's duty to undertake the necessary steps. CA Ltd cannot be held responsible and the sale cannot be cancelled in the event of failure to obtain the relevant licences.

6. JEWELLERY

6.1 Gemstone treatment and estimates
Many gemstones on the market have been treated so as to augment their appearance, in a reversible or permanent manner. Treatments under the present section may be but not limited to:

- Heat treatment to enhance sapphires and rubies' clarity and colour
- Oil and resin treatments for emeralds applied in different ways, to enhance clarity of the stone
- Staining
- Irradiation
- Coating

Estimates provided by CA Ltd are deemed to be based on the fact that the gemstone may have been subject to any type of treatment in the past. CA Ltd shall not be responsible in the absence of mention thereof.
A certificate may be issued by a laboratory, providing with detailed information on the condition of the gemstone and any treatment applied thereto. The Buyer must be aware that different laboratories have different approaches as to the degree or type of treatment for a particular gemstone. If a certificate accompanies the Lot, the Buyer must be aware that it is merely a statement of the laboratory's opinion and in no way can CA Ltd be held responsible for any mentions therein. Such certificates are deemed to be delivered with the Lot for informative purposes only.

6.2 Estimated weights
If a stone's exact weight appears within the body of the description, the stone has been un-mounted and weighed by CA Ltd. If the weight of a stone is stated to be approximate, the stone has been assessed by CA Ltd within its setting, and the defined weight is a statement of opinion only. This information is given as a guide and bidders should satisfy themselves with regard to this information as to its accuracy.

6.3 Signatures
'**A diamond ring, by X**': When the maker's name appears in the title, in Chiswick Auctions' opinion the piece is by that maker.
'**A diamond ring, signed X**': Has a signature that, in Chiswick Auctions' opinion, is authentic but may contain gemstones that are not original, or the piece may have been altered.
'**A diamond ring, mounted by X**': Has been created by the jeweller, in Chiswick Auctions' opinion, but using stones or designs supplied by the client.
'**Maker's mark for X**': Has a maker's mark which in Chiswick Auctions' opinion is authentic.
Some items may include parts or products derived from endangered species, such as ivory or coral. Such items may be subject to import or export restrictions. See section on CITES regulations for more details.

7. CLOCKS AND WATCHES

All Lots are sold as seen. Clocks and watches are therefore not deemed to be sold in working condition. Absence of reference thereof in the description does not imply that the Lot is in good condition and without defects, or has been subject to repair or restoration.
CA Ltd makes no representation or warranty that any clock or watch is in working order. As clocks and watches often contain fine and complex mechanisms, bidders should be aware that a general service, change of battery or further repair work, for which the Buyer is solely responsible, may be necessary.
Most clocks and watches are likely to have been repaired in the past, and as a result may include parts that are not original thereto.
The United-States restrict the importation of watches such as Rolex, Frank Muller or Corum. Such models can only be imported personally by the Buyer and CA Ltd cannot assist with shipping thereof.
Some watches may include leather straps derived from endangered species. Buyers may be required to obtain appropriate permits for import or export purposes in accordance with CITES regulations.
CA Ltd acts in compliance with such legislations and shall take necessary steps where required. Subsequently, watches may be deemed sold without their straps.

8. FURNITURE

8.1 Upholstered furniture after 1950
According to The Furniture and Furnishings (Fire Safety) Regulations 1988, furniture that was upholstered after the 1st of January 1950 is subject to restrictions in the United-Kingdom.
Exempt upholstered furniture that does not meet such requirements is deemed sold for purely aesthetic purposes.CA Ltd shall not be responsible for later alterations to the furniture, making it unfit for sale.

9. FINE ART

Fine Art paintings as included in the catalogue description
'X 1600-1670': In Chiswick Auctions' opinion, it is an authentic work by the artist.

'Attributed to X 1600-1670': In Chiswick Auctions' opinion, it is probably a work by the artist.
'Circle of X 1600-1670': In Chiswick Auctions' opinion, it is a work by an unidentified artist working in the artist's style and during the period of the artist's life.
'Follower of X 1600-1670': In Chiswick Auctions' opinion, it is a work by an unidentified artist working in the artist's style, contemporary or near contemporary.
'School of X, 17th century': In Chiswick Auctions' opinion, it is a work executed in that period and in the style associated with that artist.
'French School, 17th century': In Chiswick Auctions' opinion, it is a work executed in that period and in the style associated with a particular location.
'Manner of X': In Chiswick Auctions' opinion, it is a work by an unidentified artist working in the artist's style but at a later date, although not of recent execution.
'Style of X': In Chiswick Auctions' opinion, it is a work by an unidentified artist working in the artist's style and of recent execution.
'After X 1600-1670: In Chiswick Auctions' opinion, it is a copy by an unidentified artist of a named work by the artist.
Lots sold 'as seen' or 'as found' are deemed to be sold in their present condition, with their faults and defects. The Bidder must be aware that purchase of such Lots is at there own risk.

10. ASIAN ARTS

10.1 Import and export restrictions

When dealing with Asian Arts and more specifically with items made of exotic wood (e.g. all species of rosewood) or elephant ivory, the Buyer must be aware of import and export restrictions in accordance with CITES Regulations. As aforementioned in the Section relating to such matters, import and export permits or re-export certificates may be required. Verification letters will be required for re-export of worked rhinoceros items.

10.2 Fine Chinese Paintings

Current scholarship in the field of Chinese Paintings and Calligraphy does not permit unqualified statements as to the authorship or date of execution. The limited right of rescission contained in the present terms and conditions does not apply to Chinese paintings.
Notwithstanding, if within 28 days of the sale of any such Lot, the original purchaser gives written notice to CA Ltd that the Lot is a forgery and within fourteen days after giving such notice, the original purchaser returns the lot to us in the same condition as at the time of sale and demonstrates to our satisfaction that the lot is a forgery, CA Ltd will rescind the sale and refund the purchase price received. For this purpose, a 'forgery' is defined as a work created with the intent to deceive.

11. BOOKS AND MANUSCRIPTS

Books and manuscripts sold as incomplete are not subject to returns.
Printed books may be returned for a full refund only if they prove to be defective in text or illustration. This shall not apply to the absence of blanks, half titles or advertisements, to un-named books or to books sold under the heading of 'binding' or 'bindings'.

12. WINES AND SPIRITS

In accordance with agreed standards in the trade, estimates shall be deemed to have taken into account the fill level.
For the purposes of the present Terms and Conditions, the 'Fill Level' refers to the space between the base of the cork and the liquid in the bottle. Fill levels may vary with age or depending on the condition of the wine or spirit.
Lack of mention thereof in the description is not a representation of an 'acceptable' fill level from CA Ltd.
CA Ltd offers no guarantee as to suitability for drinking of the wine or spirit. The Buyer must be aware of the risk that the taste of a wine or spirit may be altered due to factors such as age, storage conditions, oxidation, etc.

13. COPYRIGHT

CA Ltd shall own the copyright on all images, illustrations and written material produced by or for CA Ltd relating to a Lot, including catalogue contents. Such copyright shall remain at all times the property of CA Ltd. Neither the Buyer nor anyone else shall use the abovementioned materials without the prior written consent of CA Ltd.
Some Lots may be subject to copyright protection, CA Ltd does not guarantee said Lots are free thereof.

14. DATA PROTECTION

The Buyer agrees that personal information transmitted to CA Ltd may be disclosed exclusively for the purposes of business, or as required by Law. CA Ltd shall not use personal information for any other purpose without the Buyer's prior consent.
CA Ltd never sell, lend or trade in personal data provided by any Bidder.

15. SEVERABILITY

Whenever and to the extent that any provisions of these terms would or might contravene the provision of any relevant legislation, such provision is to take effect only in so far as it may do so without contravening such legislation and the legality, validity and enforceability of any of the remaining provisions are not in any way to be affected or impaired as a result.

16. AMENDMENTS

The current Terms and Conditions may be amended, verbally or in writing, prior to the sale.

17. LAW AND JURISDICTION

The rights and obligations of the parties with respect to these Conditions of Sale and the conduct of the auction and any matters related to any of the foregoing shall be governed by and interpreted in accordance with the Law of England and Wales.
For the benefit of CA Ltd all bidders and sellers agree that the Courts of England are to have exclusive jurisdiction to settle all disputes arising in connection with all aspects of all matters or transactions to which these Conditions of Sale and Authorship warranty relate or apply. All parties agree that CA Ltd shall retain the right to bring proceedings in any court other than the Courts of England.

Modern & Post-War British Art

10th April 2018

For enquiries contact Head of Sales, Krassi Kuneva

kkuneva@chiswickauctions.co.uk

John Bratby, R.A. (1928-1992). Two women in the studio signed 'BRATBY' (upper left). Oil on canvas. 60 x 30 in. (154 x 76.2 cm.)
Estimate £2,000-4,000

An invitation to consign for

Old Masters Paintings & Drawings

16th May 2018

For a complimentary valuation contact Head of Sales, Melissa van Vliet

melissa.vanvliet@chiswickauctions.co.uk

Studio of Sir Godfrey Kneller (Lübeck 1646-1723 London) Portrait of King William III (1650-1702). Oil on Canvas, 93.9 x 79.4cm. Realised £8,750 incl. premium

SPECIALISTS

20th Century & Contemporary Art & Design
James Nurse
Head of Department
james@chiswickauctions.co.uk

Antiquities & Tribal Art
Alice King
Head of Department
alice.king@chiswickauctions.co.uk

Asian Art
Lazarus Halstead
Head of Department
lazarus@chiswickauctions.co.uk

Yasuko Kido
Japanese Art Specialist
yasuko@chiswickauctions.co.uk

Ceramics & Glass
Dr. Jim Peake
Head of Department
jim@chiswickauctions.co.uk

Designer Handbags & Fashion
Meg Randell
Head of Department
meg@chiswickauctions.co.uk

European Works of Art & Clocks
Rachael Osborn-Howard
Head of Department
rachael@chiswickauctions.co.uk

Fine Art
Suzanne Zack
Head of Department
suzanne@chiswickaucions.co.uk

Jan Leman
Specialist
jan@chiswickauctions.co.uk

Rohan McCulloch
Specialist
rohan@chiswickauctions.co.uk

Krassi Kuneva
Head of Sales - Modern & Post-War British Art
kkuneva@chiswickauctions.co.uk

Melissa Van Vliet
Head of Sales - Old Masters
melissa.vanvliet@chiswickauctions.co.uk

Islamic & Indian Art
Beatrice Campi
Specialist
beatrice.campi@chiswickaucions.co.uk

Jewellery
Sarah Duncan
Head of Department
sarah@chiswickauctions.co.uk

Charlotte Peel
Specialist
charlotte.peel@chiswickauctions.co.uk

Musical Instruments
Dr. David MacGregor
Guitars & Fretted Instruments Specialist
david@chiswickauctions.co.uk

Printed Books & Manuscripts
Clive Moss
Head of Department
clive.moss@chiswickauctions.co.uk

Valentina Borghi
Head of Sales - Autographs & Memorabilia
valentina.borghi@chiswickauctions.co.uk

Dr. Carmen Donia
Specialist
carmen.donia@chiswickauctions.co.uk

Andrew Kerr
Specialist
andrew.kerr@chiswickauctions.co.uk

Nicholas Worskett
Specialist
nicholas@chiswickauctions.co.uk

Rugs & Carpets
Mark Henry Lampe
Head of Department
mark.lampe@chiswickauctions.co.uk

Chris Vin
Specialist
chris@chiswickauctions.co.uk

Silver & Objects of Vertu
John Rogers
Head of Department
john.rogers@chiswickauctions.co.uk

Amicie de Villenfagne
Specialist
amicie@chiswickauctions.co.uk

Watches
Matthew Caddick
Head of Department
matt@chiswickauctions.co.uk

Wine & Spirits
Peter Mansell
Head of Department
peter.mansell@chiswickauctions.co.uk

SALE CALENDAR

WEDNESDAY 21st MARCH
Fine European Works of Art & Clocks

TUESDAY 27th MARCH
Tribal Art & Natural History
Urban Art

WEDNESDAY 28th MARCH
The Warrens Library
to include a Collection of Fine Books, Prints and Maps
Autographs & Memorabilia
to include a Collection of Margaret Thatcher Letters, Books and Ephemera

THURSDAY 29th MARCH
Books from the Library of Giancarlo Beltrame, part II

TUESDAY 3rd APRIL
The Interiors & Design Sale
to include a selection of Fine Rugs & Carpets

WEDNESDAY 4th APRIL
Guitars & Fretted Instruments

TUESDAY 10th APRIL
Modern & Post-War British Art

TUESDAY 17th APRIL
20th Century & Contemporary Art & Design
The Interiors & Design Sale

TUESDAY 24th APRIL
Ceramics & Glass

FRIDAY 27th APRIL
Islamic & Indian Art

TUESDAY 1st MAY
The Interiors & Design Sale
to include a selection of Fine Rugs & Carpets

TUESDAY 15th MAY
Jewellery
Watches

WEDNESDAY 16th MAY
Designer Handbags
Old Master Paintings & Drawings

THURSDAY 17th MAY
Printed Books & Manuscripts
to include Modern First & Limited Editions

• AUCTIONS •
chiswick

1 Colville Road, London W3 8BL
+44 (0)20 8992 4442
info@chiswickauctions.co.uk
chiswickauctions.co.uk